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International Education Series

EDITED BY

WILLIAM T. HARRIS, PH.D., LL.D.

VOLUME XXXII.

INTERNATIONAL EDUCATION SERIES

THE SONGS AND MUSIC
OF FRIEDRICH FROEBEL'S
MOTHER PLAY
(MUTTER UND KOSE LIEDER)

*SONGS NEWLY TRANSLATED
AND FURNISHED WITH NEW MUSIC*

PREPARED AND ARRANGED BY
SUSAN E. BLOW

"Deep meaning oft lies hid in childish play"

SCHILLER

NEW YORK AND LONDON
D. APPLETON AND COMPANY

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EDITOR'S PREFACE.

THE publishers have divided this work of Froebel in order to bring it into volumes of convenient size. The edition of Wichard Lange and the former English translations have the form and style of a music book. In separating the contents for this division, the mottoes, commentaries, and mother communings have been placed in the first volume, which may be called the Mother's volume. The songs and music are reserved for the present volume, which is the Children's volume. What it contains is suitable for children's ears and voices.

As already mentioned in the preface to the first volume, the illustrations are reproduced from the large and well-executed cuts of the Wichard Lange edition, long since out of print, and now very difficult to procure even from an antiquarian bookstore. The pictures in that edition are large enough (6 by 9 inches) to show the minute details. In order to preserve these details the publishers of the present edition (size of page $3\frac{1}{2}$ by 5 inches) have been at the pains of repeating and enlarging the parts of

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certain of the pictures, making in some cases two or three new pictures, and bringing out what is obscure with greater distinctness than is found even in the Lange edition. Inasmuch as the children are expected to find all these particulars in their study of the illustrations, and trace out the motives of the artist, this feature of the work will be appreciated by all kindergartners.

The publishers have also enlarged the Lange pictures to four times the size of the original, and printed them on a series of charts for use in the kindergartens, furnishing them at a moderate price.

The new music herewith offered will justify itself as a substitute for that which has been discarded.

I have already stated in my preface to the former volume the reasons that have made it desirable to obtain new and more poetic translations of these Froebelian songs. I have gone so far as to say that "most of the literal imitations of Froebel's poetry have contributed in a greater or less degree to ruin the poetic sense of teachers and pupils." I believe that I shall be sustained in this opinion by all kindergartners possessed of genuine poetic taste, but I think that the versions here offered will be found sure to commend themselves to all who have a "literary conscience."

W. T. HARRIS.

WASHINGTON, D. C., *October, 1895.*

MISS BLOW'S PREFACE.

THE poems in this volume are not literal translations of those in the original Mother Play, but attempts to cast Froebel's ideas into truly poetic form. A few songs have been added, in order to develop the thoughts suggested in some of the more important plays, and a series of Wandering Games has been given to illustrate Froebel's method of genetic evolution. A full account of the development of these games, under Froebel's own guidance, will be found in the *Pedagogics of the Kindergarten*, pages 247-254.*

Since most of the melodies in the original Mother Play have been condemned by competent critics, new music is given in this volume. This music consists in part of melodies written by composers of acknowledged merit, and in part of selections from folk-songs. A few of the best melodies in the original Mother Play have been retained, and, finally, some of the music of Karl Reinecke has been used.

Grateful acknowledgments are due to Miss Eleanor Smith, and to her publishers (Messrs. Milton Bradley and Thomas Charles), for per-

* International Education Series, vol. xxx.

mission to use eight songs from Volume I and one song from Volume II of her Songs for Little Children. Miss Smith's books contain songs on all the subjects omitted in this volume (Good Morning Songs, Weather Songs, Songs of the Seasons, Christmas, Easter, and Thanksgiving Songs, Flower Songs, Gift Songs, Patriotic Songs, etc.); and I earnestly hope that her interest in and generosity toward the Mother Play may increase the influence of her already well-known and popular collections.

I desire also to express my sincere thanks to Mrs. Emily Huntington Miller for *The Little Maiden* and *The Stars* and *The Farmyard*, as well as for her kindness in adapting *The Farmyard*, by Mrs. Follen; to Mrs. Eliot for *The Cuckoo*, *Hide and Seek*, and *The Child's Prayer*; to Miss M. J. Garland for the poem and music of *Play with the Limbs*; to Miss Kate L. Brown for *The Finger Piano*, and for the use of *The Little Plant*; to Miss Emilie Poulsson for permission to use her poems *Calling the Pigeons* and *The Weathervane*; to Miss Elizabeth C. Le Bourgeois for the poem of *The Light-Bird*; to Miss Eleonore Heerwart for the use of *The Trees*; to Mr. W. L. Tomlins for the use of *Rippling*, *Purling Little River*; to Oliver Ditson Co. for use of *Butterflies*; and to Mr. Fred. Field Bullard for generous help in the revision of music.

The folk-songs* in this collection were se-

* On pages 161, 162, 172, 174, 176, 186, 202, 204, 207, 209, 211, 217, 228, 240, 243, and 263. Mr. Bullard also wrote the accompaniments to the songs on pages 187, 188, 198, 236, 239, and 257.

lected and adapted to the poems by Miss Euphemia M. Parker, and were arranged for the piano-forte by Mr. Fred. Field Bullard. Of these songs Mr. George L. Osgood writes as follows:

It is with genuine pleasure I have read the selection of folk-songs made by Miss Euphemia M. Parker and arranged by Mr. Fred. F. Bullard. These quaint old melodies, sprung from the heart of Nature herself, are especially appropriate to the child life of the Froebel verses. The selection shows rare taste and fine instinct, and the accompaniments the trained musician's hand.

GEORGE L. OSGOOD.

BOSTON, MASS., 1895.

Miss Emilie Poulsson's charming volume of *Finger Plays* is a valuable collateral to the *Mother Play*. I would call particular attention to *The Little Men*, *The Little Plant*, and *A Little Boy's Walk*, as songs to be used in connection with *The Greeting*, *Naming the Fingers*, *The Little Gardener*, and *The Pigeon House*.

SUSAN E. BLOW.

CAZENOVIA, N. Y., *Nov. 2, 1895.*

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SONGS AND PICTURES.

PLAY WITH THE LIMBS.

UP and down, and in and out,
Toss the little limbs about;
Kick the pretty dimpled feet—
That's the way to grow, my sweet!

 This way and that,
 With a pat-a-pat-pat,
 With one, two, three,
 For each little knee.

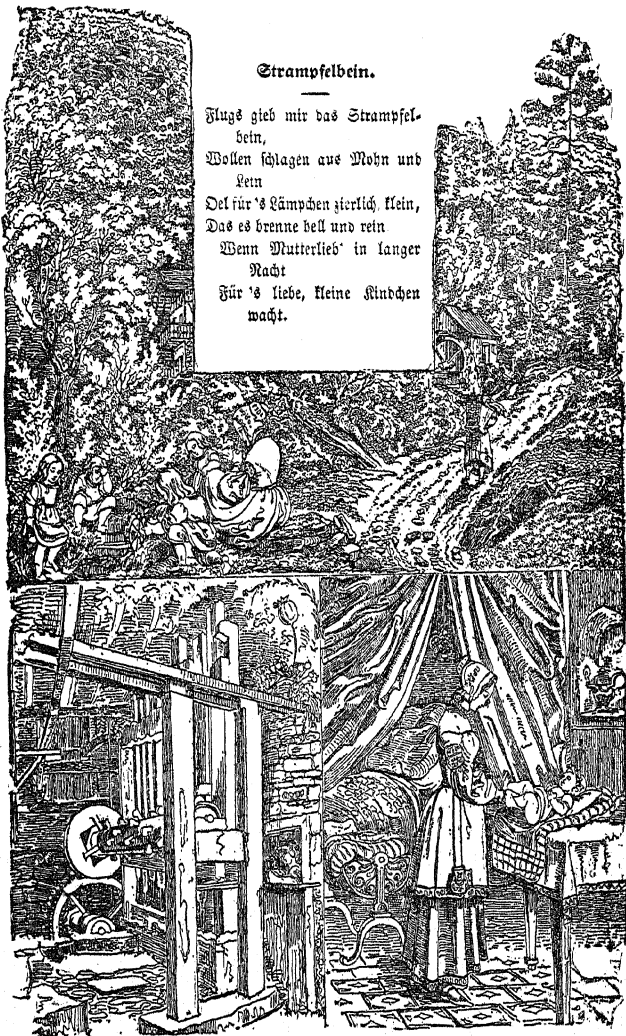
By-and-bye, in work and play,
They'll be busy all the day;
Wading in the water clear,
Running swift for mother dear.

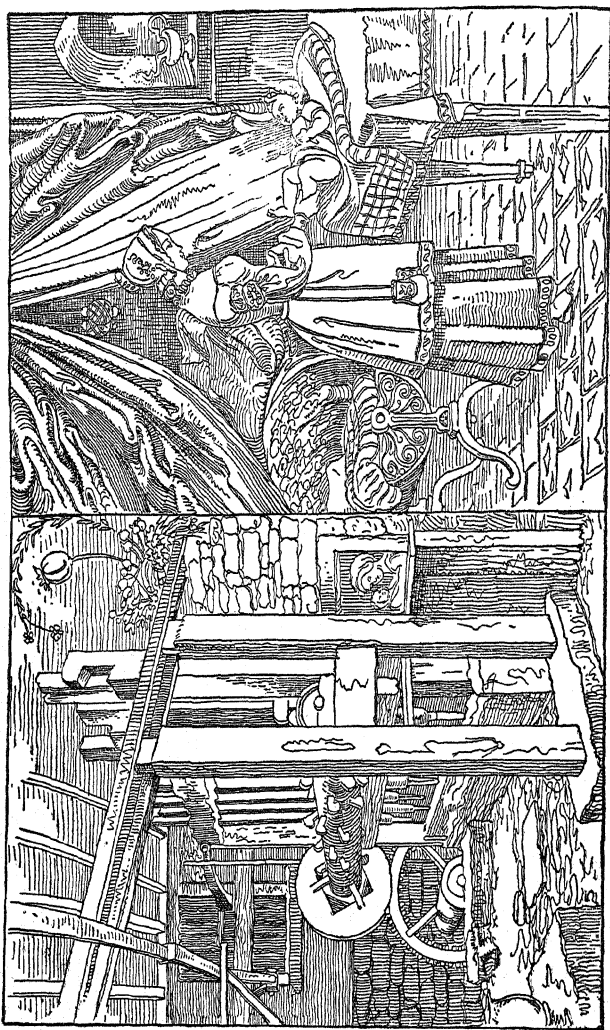
 So this way and that,
 With a pat-a-pat-pat,
 And one, two, three,
 For each little knee.

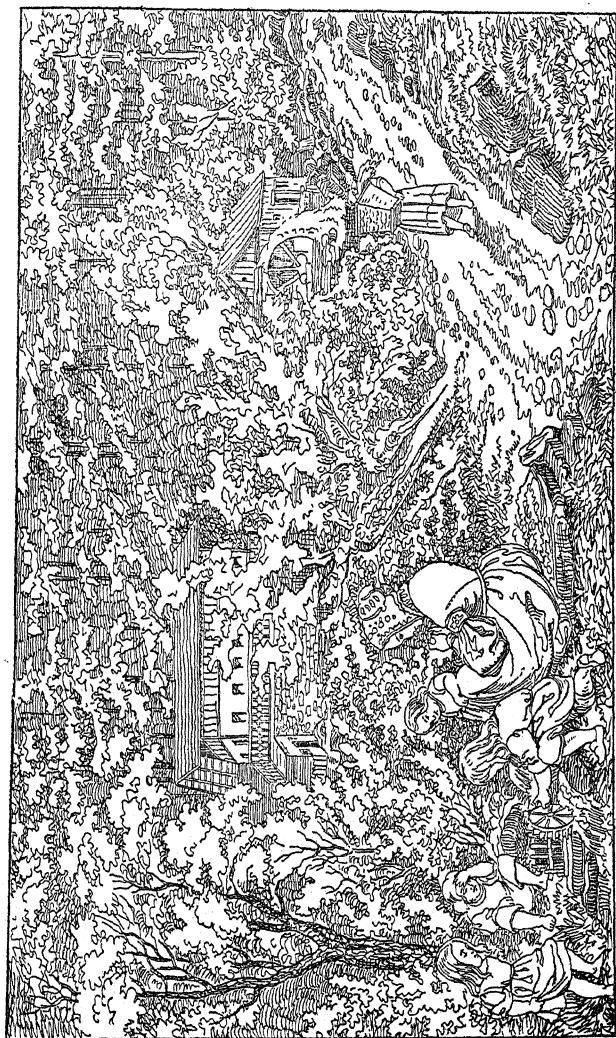
EMILY HUNTINGTON MILLER.

Strampfelbein.

Flug' gieb mir das Strampfel-
bein,
Wollen schlagen aus Mohn und
Lein
Del für 's Lämpchen zierlich klein,
Das es brenne hell und rein
Wenn Mutterlieb' in langer
Nacht
Für 's liebe, kleine Kindchen
wacht.







FALLING! FALLING!

Down goes baby,
Mother's pet;
Up comes baby,
Laughing yet.
Baby well may laugh at harm,
While beneath is mother's arm.

Down goes baby,
Without fear;
Up comes baby,
Gaily here.
All is joy for baby while
In the light of mother's smile.

EMILIE POULSSON.

THE WEATHER-VANE.

WEATHERCOCK, what makes you go
Round and round the whole day so ?

'Tis the wind whirls me !

'Tis the wind twirls me !

So to all the world I show
How the merry wind doth go.

Pretty kite, what makes you fly,
Up above the tree-tops high ?

'Tis the wind lifts me !

'Tis the wind drifts me !

Tosses me in merry play,
Here and there and every way.

Windmill, high on yonder hill,
What makes your sails go turning still ?

'Tis the wind loves them !

'Tis the wind moves them !

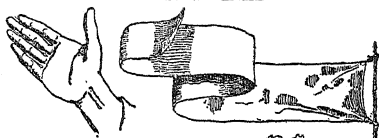
Helps them turn the mill-stones round,
So your meal and flour's ground.

The wind can do so many things,
The airy sprite on viewless wings :
It waves the flag, it bends the tree,
It shakes our curls for you and me ;
And in our merry play we too,
Show all the things the wind can do.

LAURA E. RICHARDS.

THE WEATHER-VANE.

THIS way, that way,
Turns the weather-vane;
This way, that way,
Turns and turns again.
Turning, pointing, ever showing,
How the merry wind is blowing.
EMILIE POULSSON.



Das Thurmhähnchen.

Wie das Hähnchen auf
dem Thurme
Sich kann drehn im Wind
und Sturme,
Kann mein Kind sein Händ-
chen wenden,
So sich neue Freuden spenden.



ALL GONE!

ALL gone! the supper's gone!
White bread and milk so sweet,
For baby dear to eat.

All gone! the supper's gone!
Where did baby's supper go?
Tongue, you had a share, I know,
Little mouth, with open lips,
Through your rosy gate it slips.
Little throat, you know full well
Where it went, if you would tell.

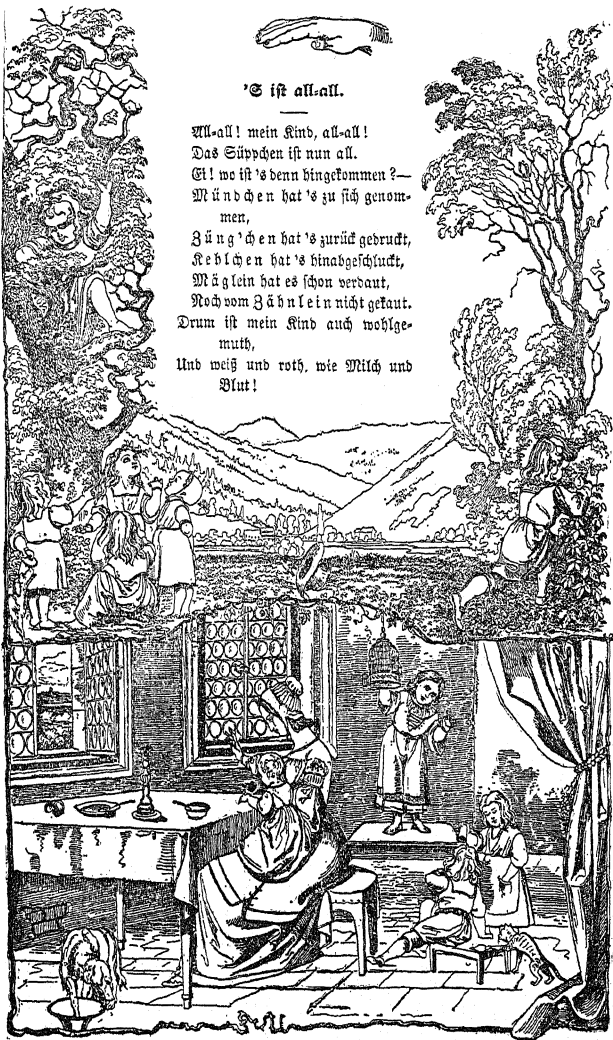
Little hands, grow strong;
Little legs, grow long;
Little cheeks, grow red:
You have all been fed.

EMILY HUNTINGTON MILLER.



'E ist all-all.

All-all! mein Kind, all-all!
Das Süppchen ist nun all.
Et! wo ist 's denn hingekommen?—
M ü n d c h e n hat 's zu sich genom-
men,
Z ü n g ' c h e n hat 's zurück gedruckt,
K e b l ' c h e n hat 's hinabgeschluckt,
M ä g l e i n hat es schon verdaut,
Noch vom B ä n l e i n nicht gekaut.
Drum ist mein Kind auch wohlge-
muth,
Und weiß und roth, wie Milch und
Blut!







TASTE SONG.

WHEN the red lips open wide,
And you part the teeth inside,
Then a tiny door you show,
Where this little plum may go.
Now the pink tongue comes in haste,
All the pleasant juice to taste.
Ah, 'tis very nice and sweet!
Fruit like this is good to eat.

Bid good-bye to juicy plum;
Let the sour apple come—
Take a dainty little bite
From its cheek all red and white.
What a funny face you make!
How your little head you shake!
In your look I see confessed
That you like the sweet things best.

Now the bitter almond try,
Brown its shell, and hard and dry;
Yet within, a kernel white
Shyly hides away from sight.
Yes, it draws the mouth a bit,
But it's wholesome, every whit.
Many bitter things you'll meet:
Time, perhaps, will make them sweet.

All the fruits and nuts, in turn,
Teach a lesson you may learn.
If a thing is ripe all through,
Then 'tis very good for you;
But to eat the unripe things,
Sharpest pain and trouble brings;
Though they look so fresh and fair,
Danger, dear, is hiding there.

NORA ARCHIBALD SMITH.

FLOWER SONG.

SMELL the flower, my child, and see
What its perfume tells to thee.
In its cup, so small and bright,
Safely hidden from our sight,
There an angel-spirit dwells,
And its message sweetly tells.

“From my tender resting-place,
Little one with happy face,
I am talking to thee, dear,
Though no voice my child may hear;
But my perfume sweet will tell,
Little friend, I love thee well.”

KATE L. BROWN.

TICK! TACK!

SWING, swong! this is the way
Goes the pendulum night and day.

"Tick! tock! tick! tock!"

Never resting, says the clock.

"Time for work and time for fun,

Time to sleep when day is done.

Tick! tock!" Hear the clock!

"Time to rest each little head;

Time the children were in bed."

Swing, swong! sure and slow
Goes the pendulum to and fro.

"Tick! tock! tick! tock!"

In the morning says the clock.

"Time to wake from slumber sweet,

Time to wash and time to eat.

Tick! tock!" Hear the clock,

"Tick, tack, tock!" it cries,

"Children, it is time to rise!"

EMILY HUNTINGTON MILLER.

Tief, Tack!

Sehet nur, sehet nur!
Wie der Pendel an der Uhr,
Geht das Vermögen hin und her,
Doch nicht kreuz und doch nicht
quer;
Denn es gehet Schlag bei Schlag,
Immer tief und immer tack.
Tief, tack; tief, tack. —
Uhr, mach' mir nur ja kein Leid,
Zeig' mir immer richt'ge Zeit:
Zum Essen, zum Schlafen, zum
Zeitvertreib,
Zum Waschen und Baden den gan-
zen Leib;
Denn mein Herzchen will stets rein,
Will gesund und thätig sein.
Vermögen, geh' drum Schlag bei
Schlag,
Immer tief und immer tack.
Tief, tack; tack.



MOWING GRASS.

PETER, Peter, quickly go
To the field the grass to mow ;
Juicy grass, and hay so sweet,
Bring them for the cow to eat.
Lina, Lina, milk the cow ;
Good milk she will give us now.
Milk to drink, with rolls or bread,
Thus we little ones are fed.

Let us thank our friends, each one :
Peter, for the mowing done,
Lina, for the milking, too,
And for milk, good cow, thank *you*.
'Thanks to all are gladly said :
Baker, thank you for the bread.
'Thanks dear mother shall not miss,
'Given with a loving kiss.

EMILIE POULSSON.



Graßmähen.

Peter! gehe auf die Wiese,
Mähe schnell das Gras, das süße;
Bringe heim das gute Futter,
Für die Küb' zu Milch und Butter.
Lenchen! milch die Küb' als-

balde,
Bring' die Milch ohn' Auf-
enthalte;

Küb muß ja die Milch uns reichen
Zu den guten Semmelbreichen,
Daß das Kindchen sich recht labe,
An so vieler will'gen Gabe.—

Peter! gehe auf die Wiese,
Mähe schnell das Gras, das süße.
Danke Dir dann für Dein Mähen,
Und der Küb' für 's Milchher-

geben;

Dann der Lenchen für das Milch-

en,
Auch dem Bäcker für 's Semmel-

chen,
Und der Mutter für den Brei,
Daß kein Dant vergessen sei.

THE RHYME OF THE BOWL OF MILK.

OH, here is the milk, so sweet and white,
All ready for dear little baby!

This is the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the cow that gave milk each day
To Molly the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the dry and sweet-smelling hay
That was fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!



This is the grass—(in the field it grew,
Helped by the sunshine, and rain, and dew)—
The grass that was dried into sweet-smelling hay,
And fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the mower, who worked at the farm,
Swinging the scythe with his strong right arm,
Mowing the fields of grass that grew,
Helped by the sunshine, and rain, and dew—
The grass that was dried into sweet-smelling hay.
And fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

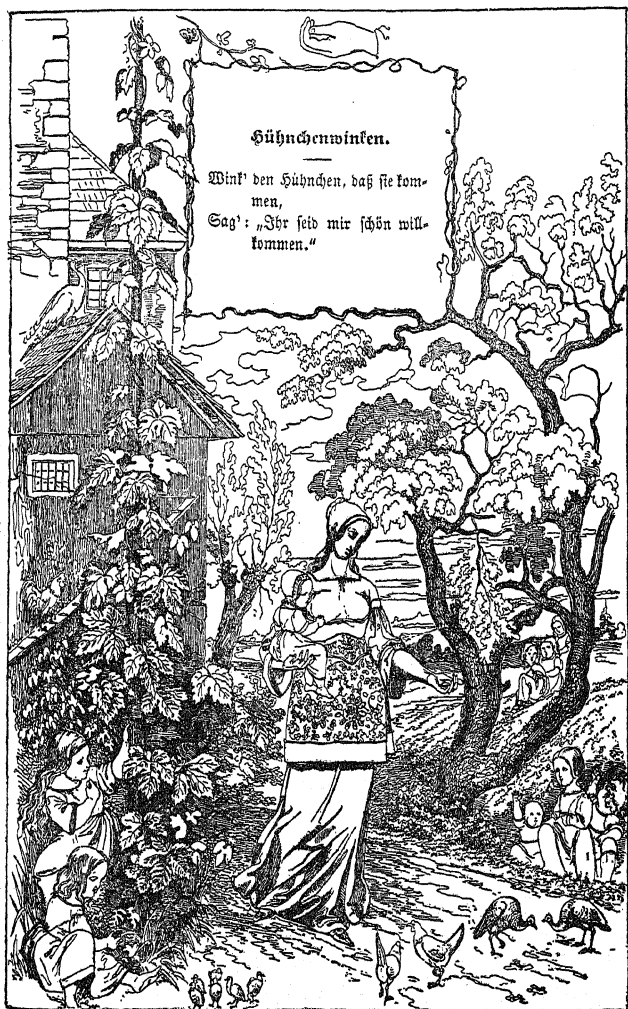
EMILIE POULSSON.



BECKONING THE CHICKENS.

TINY fingers in a row,
Beckon to the chickens—so.
Downy little chickens dear,
Fingers say, “Come here! come here!”
Chick! chick! chick! chick!
Fingers say, “Come here! come here!”
Pretty chickens, soft and small,
Do not fear—we love you all!

EMILY HUNTINGTON MILLER.



Hühnchenwinken.

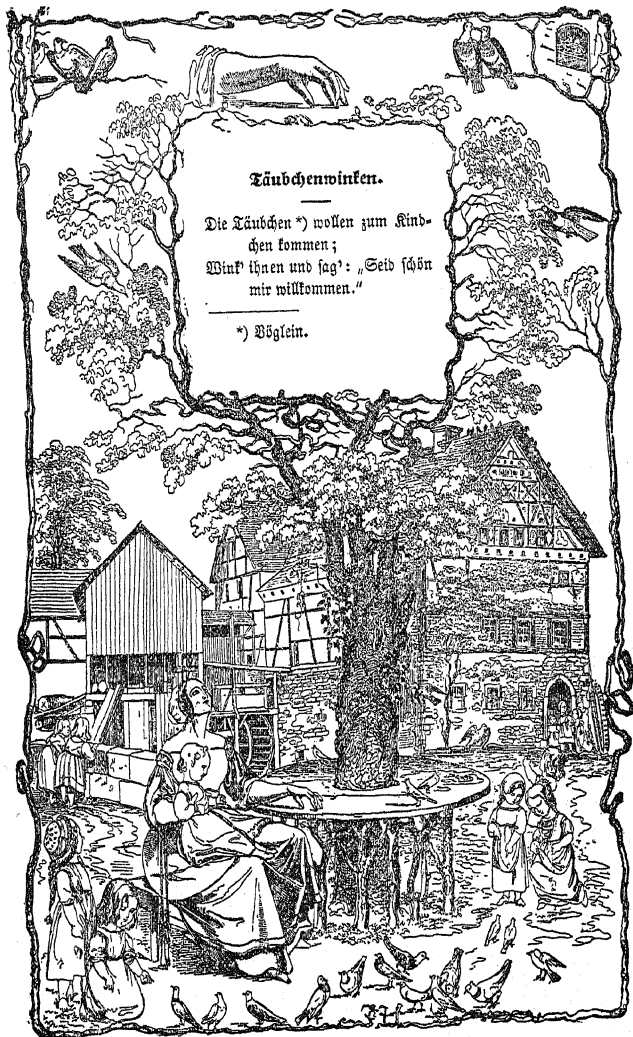
Wink' den Hühnchen, daß sie kommen,
Sag': „Ihr seid mir schön willkommen.“



Täubchenwinken.

Die Täubchen *) wollen zum Kind-
chen kommen ;
Wink' ihnen und sag' : „Seid schön
mir willkommen.“

*) Vöglein.



BECKONING THE PIGEONS.

CALL the pigeons, baby dear—
Beckon them to you;
Hear them answer lovingly,
Coo-oo! coo-oo! coo!

EMILIE POULSSON.

BECKONING THE PIGEONS.

SEE the pretty pigeons, coming, love, to meet
you!
Little dimpled hand, can you learn to say, "I
greet you?"
Bend the rosy fingers, wave them to and fro:
Pigeons, pretty pigeons, baby greets you so.
Smooth your shining feathers, spread your glossy
wings;
Baby loves to see you, gentle, fearless things.
Here is grain to feed you, but, before you fly,
Pigeons, pretty pigeons, baby says "Good-bye!"

EMILY HUNTINGTON MILLER.



THE FISH IN THE BROOK.

MERRY little fishes,
In the brook at play,
Floating in the shallows,
Darting swift away.

“Happy little fishes, come and play with me!”

“No, O no!” the fishes say, “that can never be!”

Pretty bodies curving,
Bending like a bow,
Through the clear, bright water,
See them swiftly go.

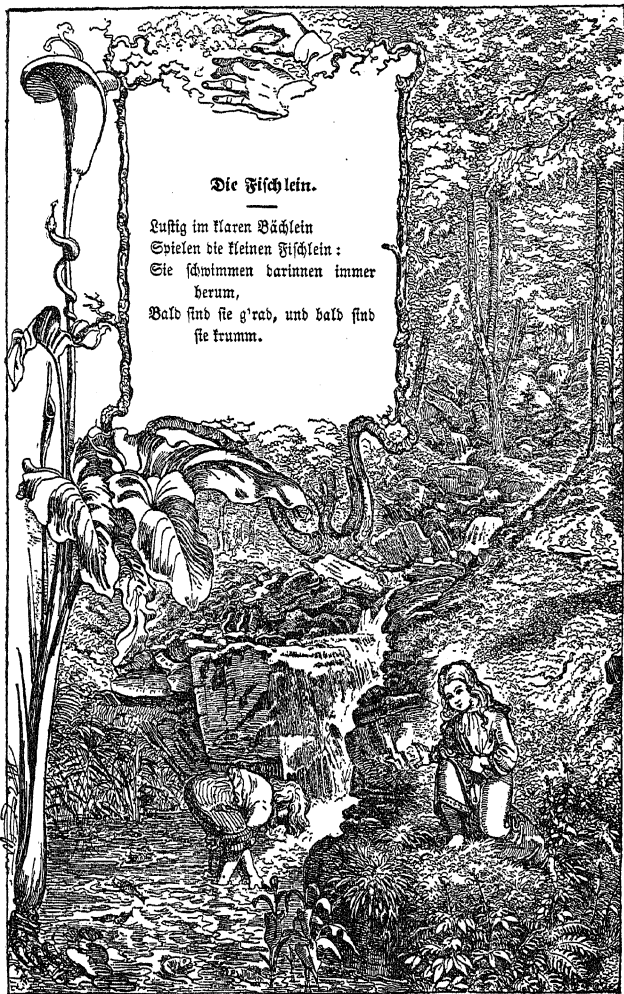
“Happy little fishes, may we play with you?”

“No, O no!” the fishes say, “that would never
do!”

EMILY HUNTINGTON MILLER.

Die Fischlein.

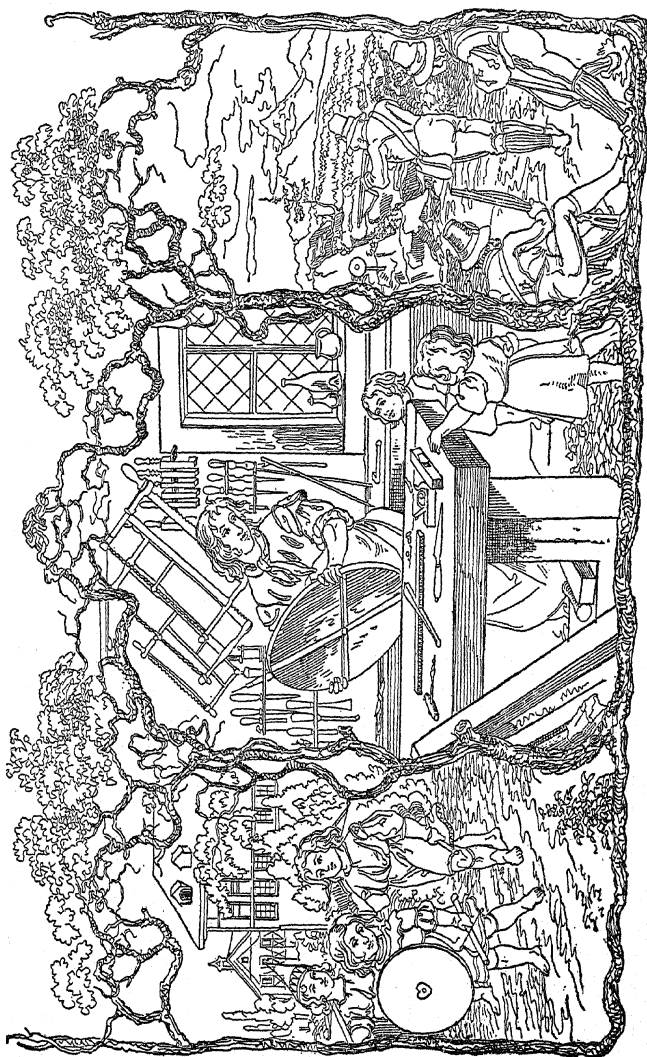
Luftig im klaren Bächlein
Spielen die kleinen Fischlein :
Sie schwimmen darinnen immer
herum,
Bald sind sie g'rad, und bald sind
sie krumm.



THE TARGET.

ONE piece this way,
And one piece that,
And a smooth little board
That is round and flat.
Drive in a peg
That will hold them well,
And here is a target,
Ready to sell!
“What costs it?” “Three halfpennies.”
“That is too dear;
Only two halfpennies
Have I here.”
“Three halfpennies is just enough—
One for the work and two for the stuff.
Three halfpennies the buyer must pay;
Who can not pay it must run away.”

EMILY HUNTINGTON MILLER.

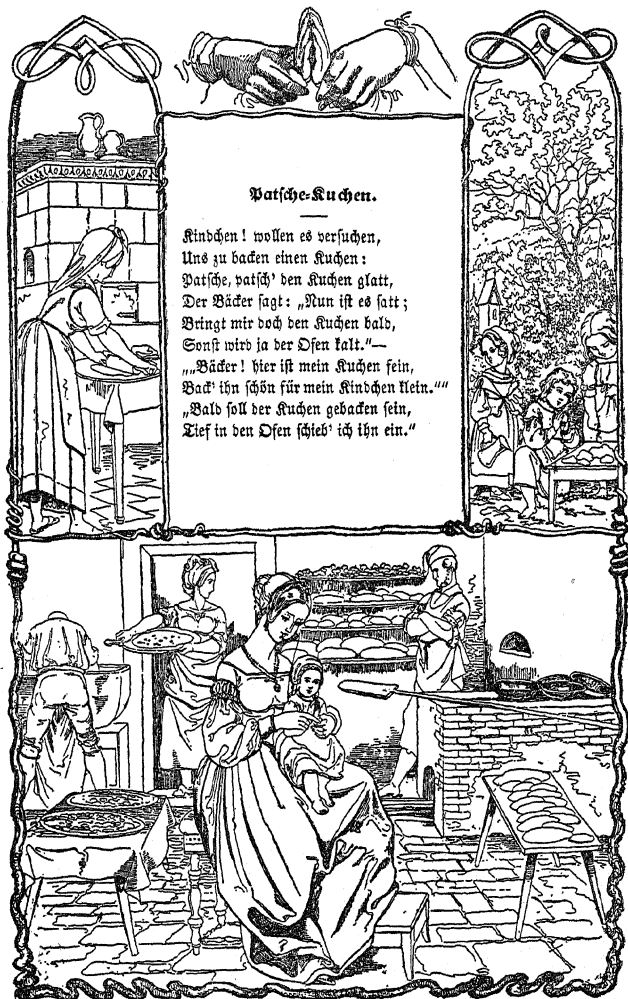


PAT-A-CAKE.

COME, my baby, you shall make
Mother dear a little cake.
Roll it this way, roll it that,
Pat the cake all smooth and flat;
Mark it there, and mark it here—
There's a cake for mother dear.

Baker, is your oven hot?
Bake my cake, but burn it not.
Here's the oven, hot and ready,
Toss the cake in, straight and steady.
Bake it brown, and bring it here,
Baby's cake for mother dear.

EMILY HUNTINGTON MILLER.



Patsche-Kuchen.

Kindchen! wollen es versuchen,
 Uns zu backen einen Kuchen:
 Patsche, patsch' den Kuchen glatt,
 Der Bäcker sagt: „Nun ist es satt;
 Bringt mir doch den Kuchen bald,
 Sonst wird ja der Ofen kalt.“—
 „„Bäcker! hier ist mein Kuchen fein,
 Back' ihn schön für mein Kindchen klein.““
 „Bald soll der Kuchen gebacken sein,
 Tief in den Ofen schieb' ich ihn ein.“





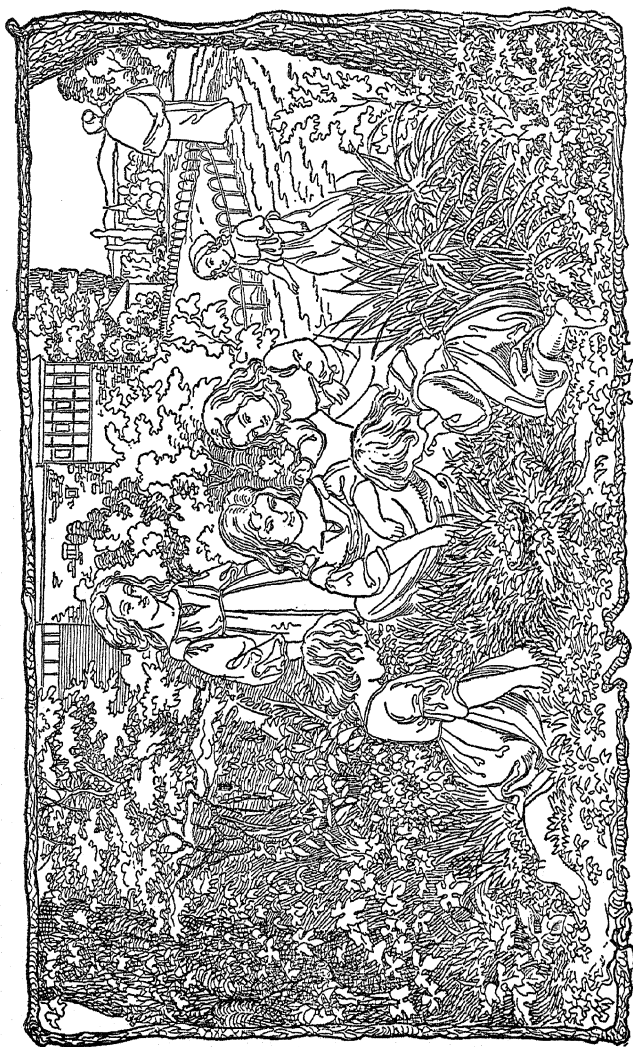
THE NEST.

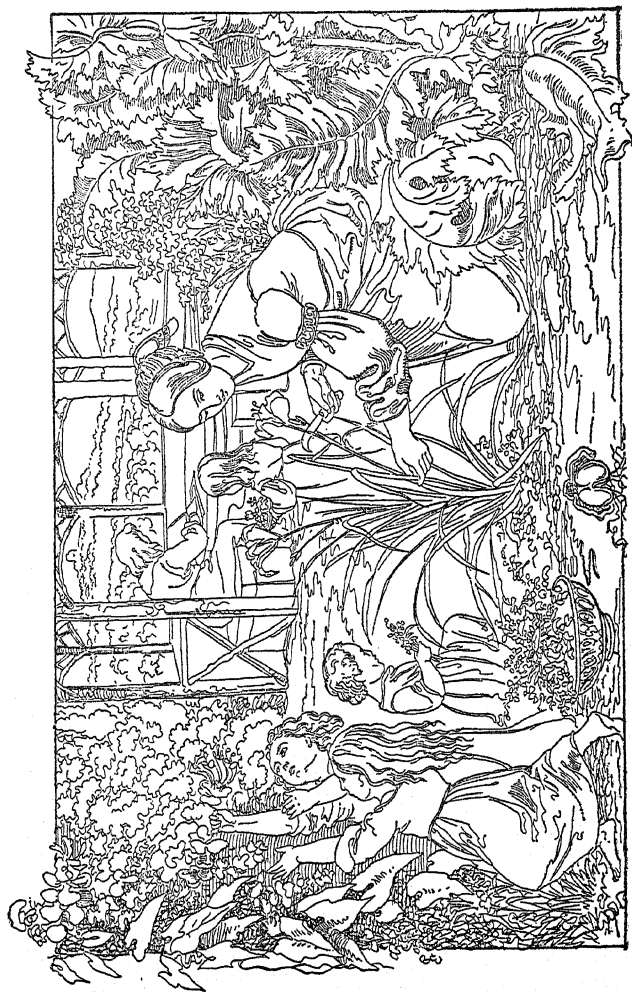
HERE's a pretty cradle nest,
Snug, and warm, and round;
Cuddled in the downy bed,
Little nestling birds we found.
"Stay! stay!" the birdies say,
"Mother, do not fly away!"
"Dear, so dear, never fear!
Mother waits and watches near."
Peep! peep! Dear, so dear,
Hush, my babies, do not fear!"
EMILY HUNTINGTON MILLER.



Vogelnest.

In die Heide, auf die Aestchen
Baut der Vogel sich ein Nestchen ;
Legt hinein zwei Eierlein,
Brütet drauß zwei Vögelein ;
Rufen die Mutter: „Pip, pip, pip !
Mütterchen, Du bist uns lieb !“





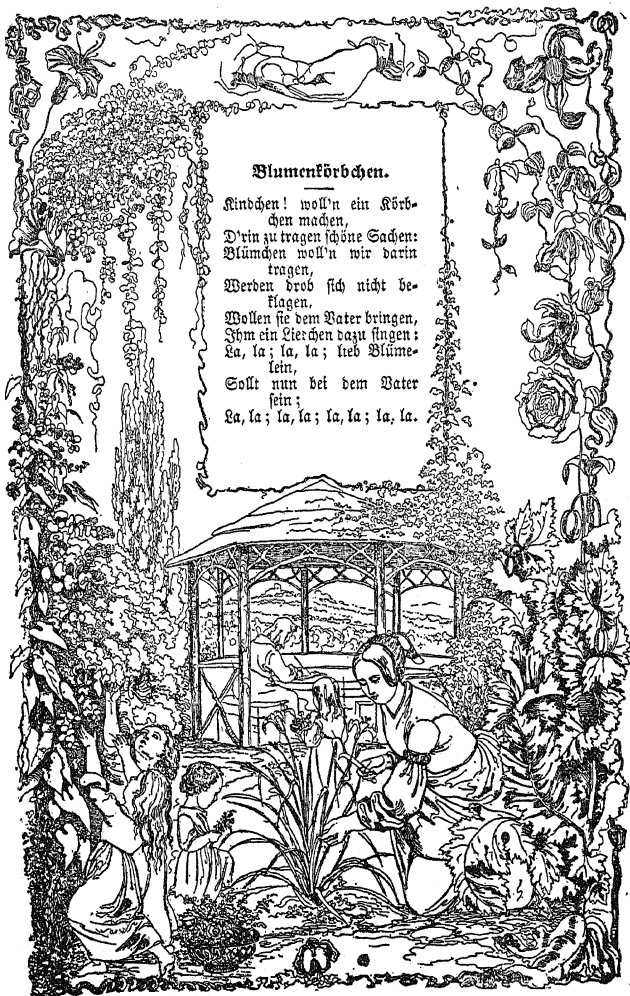
THE FLOWER-BASKET.

WEAVE the little basket, fill it up with posies,
Roses from the garden, blossoms from the wood.
With our birthday wishes, with our songs and
kisses,
Bring it to the father, dear and kind and good.
With smiles and with singing
Our gift we are bringing,
But love is the treasure
We give without measure.

EMILY HUNTINGTON MILLER.

Blumenkörbchen.

Kindchen! woll'n ein Körb-
chen machen,
D'rin zu tragen schöne Sachen:
Blümchen woll'n wir darin
tragen,
Werden drob sich nicht be-
klagen,
Wollen sie dem Vater bringen,
Ihm ein Liebchen dazu singen:
La, la; la, la; lieb Blüme-
lein,
Sollt nun bei dem Vater
sein;
La, la; la, la; la, la; la, la.



THE PIGEON-HOUSE.

OH, see my pigeon-house so high!
Come, my pretty pigeons, haste to fly!
To pleasant fields they swiftly go,
So busy gleaning to and fro,
And when they come back to rest at night,
Again I close my pigeon-house tight.

Here, in the home so snug and warm,
Live the little children safe from harm.
They pass the day in merry play,
Through woods and meadows green they stray,
But when they come back at night to rest,
Father and mother and home are best.

When evening shadows slowly creep,
Softly coo the pigeons, nestling to sleep.
The gentle mother, wise and dear,
Her happy children gathers near,
And sings to the baby on her breast,
"The world is pleasant, but home is best."

EMILY HUNTINGTON MILLER.



Das Taubenhaus.

Ich öffne jetzt mein Tauben-
haus,
Die Täubchen flogen froh
hinaus ;
Sie flogen hin auf 's grüne
Feld,
Wo 's ihnen gar zu wohl
gefällt.
Doch keh'r'n sie heim zu guter
Ruh,
So schließ' ich wieder mein
Häuschen zu.

NAMING THE FINGERS.

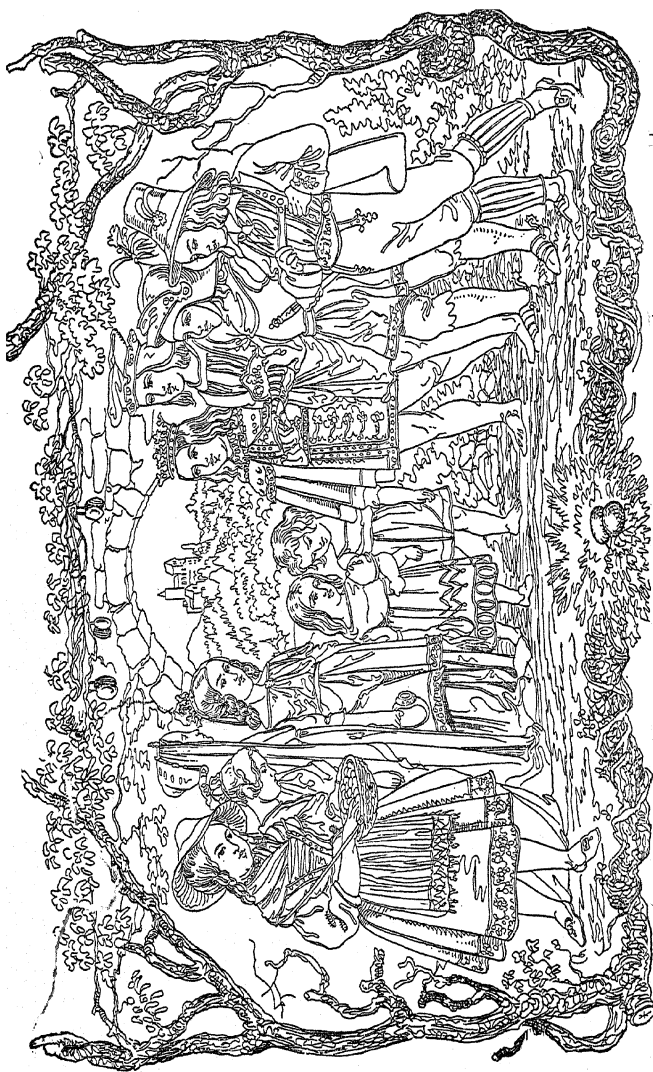
THIS is little Tommy Thumb,
Round and smooth as any plum.
This is busy Peter Pointer;
Surely he's a double-jointer.
This is mighty Toby Tall;
He's the biggest one of all.
This is dainty Reuben Ring;
He's too fine for anything.
And this little wee one, maybe,
Is the pretty Finger-baby.
All the five we've counted now,
Busy fingers in a row.
Every finger knows the way
How to work and how to play;
Yet together work they best,
Each one helping all the rest.

LAURA E. RICHARDS.



Das Däumchen ein Pflümchen.

Dieß ist das runde Däumchen,
 Es steht aus wie Pflümchen.
 Dieß Fingerchen gerade zeigt,
 Doch aber auch gar schön sich neigt.
 Dieß Fingerchen das größte ist,
 Obgleich es nur zu mittelft ist.
 Dieß Fingerchen trägt's Kin-
 gelein,
 Drum ist es auch wie Gold so
 rein.
 Dieß Fingerchen das kleinste
 ist,
 Die Fingerzahl gar fein beschließt.
 Und wie verschieden nun auch ihre
 Gaben sind,
 So sind sie einig doch beisammen,
 Liebes Kind.

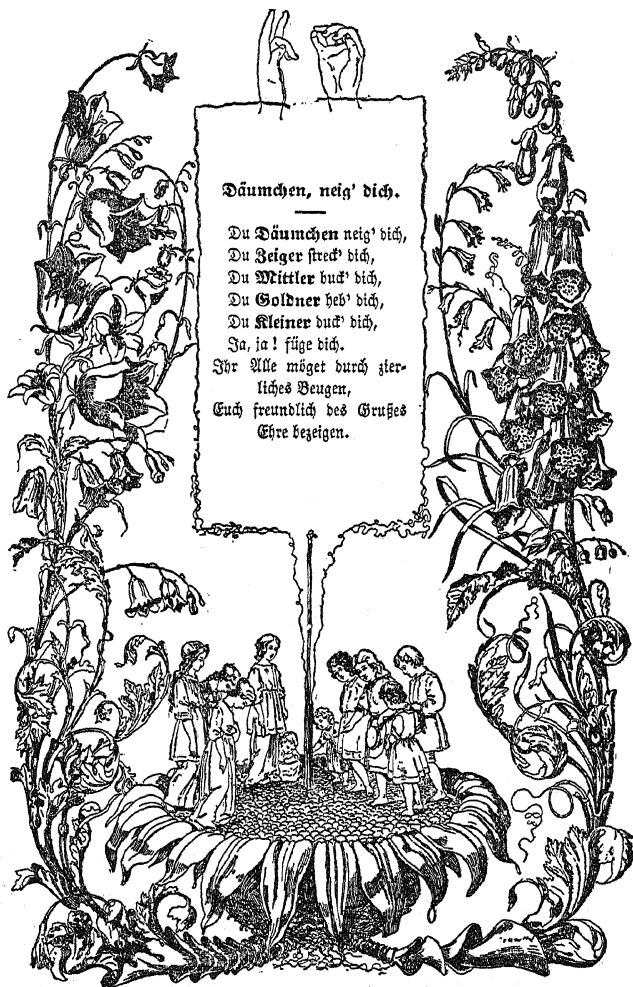




THE GREETING.

Now see them here,
These friends so dear,
As they together meet;
With bows polite,
And faces bright,
Each other they will greet:
“Oh, how do you do?
And how do you do?
And how do you do again?
And how do you do?
And how do you do?”
Say all these children ten.

EMILIE POULSSON.



Däumchen, neig' dich.

Du Däumchen neig' dich,
Du Zeiger streck' dich,
Du Mittler buck' dich,
Du Goldner heb' dich,
Du Kleiner duck' dich,
Ja, ja! füge dich.
Ihr Alle möget durch ster-
liches Beugen,
Euch freundlich des Grußes
Ehre bezeigen.

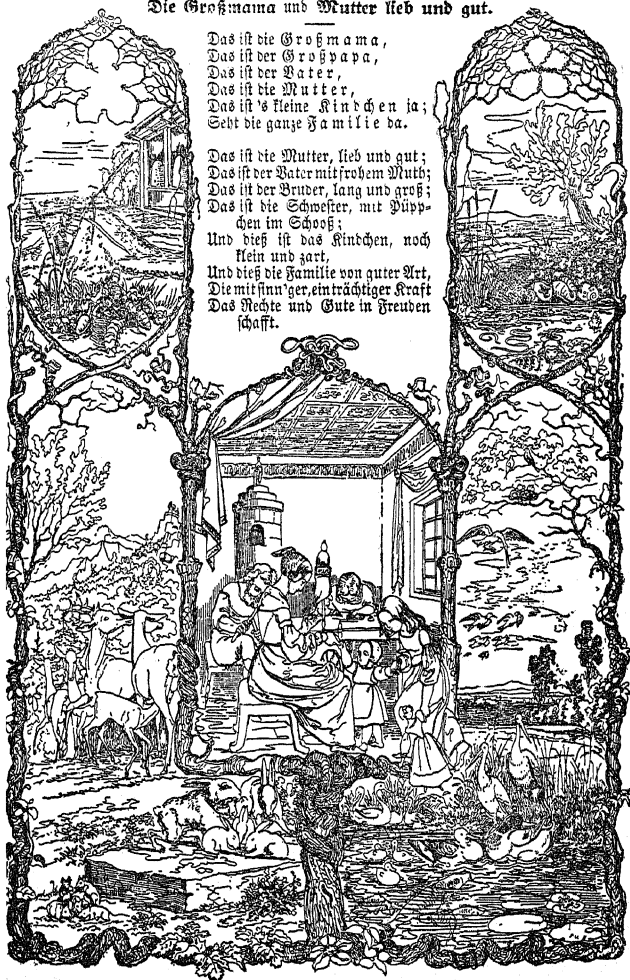
THE FAMILY.

THIS is the loving mother,
 Always good and dear;
This is the busy father,
 Brave and full of cheer;
This is the merry brother,
 Grown so strong and tall;
This is the gentle sister,
 This the baby small;
And here they all together meet,
This whole glad family complete.
 EMILIE POULSSON.

Die Großmama und Mutter lieb und gut.

Das ist die Großmama,
Das ist der Großpapa,
Das ist der Vater,
Das ist die Mutter,
Das ist 's kleine Kindchen ja;
Seht die ganze Familie da.

Das ist die Mutter, lieb und gut;
Das ist der Vater mit frohem Muth;
Das ist der Bruder, lang und groß;
Das ist die Schwester, mit Püpp-
chen im Schooß;
Und dieß ist das Kindchen, noch
klein und zart,
Und dieß die Familie von guter Art,
Die mit sinn'ger, einträchtiger Kraft
Das Rechte und Gute in Freuden
schafft.



THE FAMILY.

This is the mother, so busy at home,
Who loves her dear children, whatever may
 come.

This is the father, so brave and so strong,
Who works for his family all the day long.

This is the brother, who'll soon be a man ;
He helps his good mother as much as he can.

This is the sister, so gentle and mild,
Who plays that the dolly is her little child.

This is the baby, all dimpled and sweet ;
How soft his wee hands and his chubby pink feet !

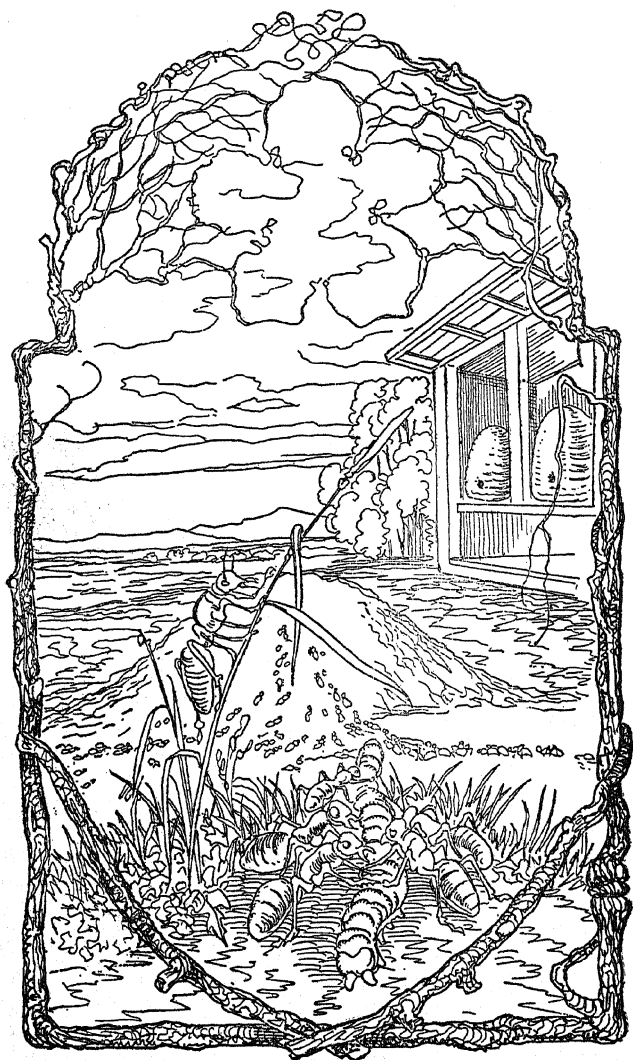
Father, and mother, and children so dear,
Together you see them, one family here.

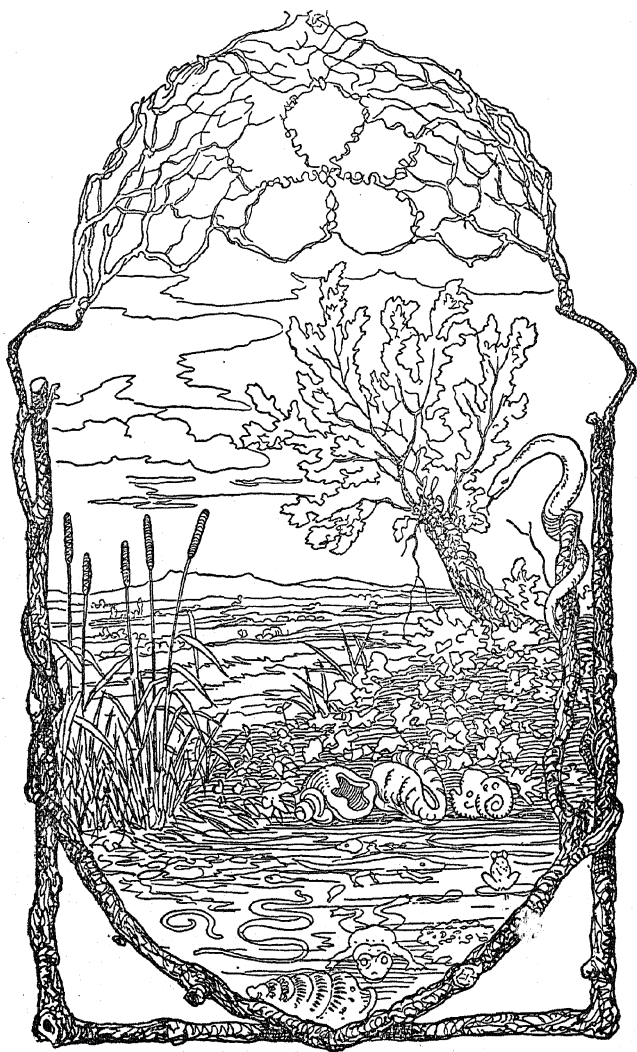
EMILIE POULSSON.











NUMBERING THE FINGERS.

THE thumb is one,
The pointer two,
The middle finger three!
Ring finger four,
Little finger five,
And that is all, you see.

Now we have put them all to bed,
A quiet sleep to take,
And softly sing a lullaby,
Lest they too early wake.

Lullaby, lullaby, lullaby,
All hushed and still the birdies sit
Upon the branches high.
The flow'rets hang their pretty heads,
The wind sings lullaby,
Lullaby, lullaby, lullaby.

EMILIE POULSSON.



Beim Däumchen sag' ich Eins.

Beim Däumchen sag' ich Eins,
 Beim Zeigefinger: Zwei,
 Beim Mittelfinger: Drei,
 Beim Ringfinger: Vier,
 Beim kleinen Finger Fünf ich sage.
 Hab' in 's Bettchen all' gelegt,
 Schlafen, keines sich mehr regt;
 Still, das keins zu früh erwache.

THE FINGER PIANO.

LISTEN, children dear,
The lovely music hear ;
Little fingers downward go—
Hark! the answer, sweet and low :
 La! la! la! etc.

Rippling, sparkling in the sun,
See the laughing brooklets run.
Tell us, brooklet, in your play,
Tell the song you sing to-day.
 Up and down the fingers go,
 Brooklets singing as they flow.

Now the merry lark on high
Carols sweetly from the sky ;
Wide he spreads his fluttering wings,
Showering gladness as he sings.
 Up and down the fingers go ;
 'Tis the lark's song here below.

Thus the hand, so small a thing,
Still may sweetest music bring.
Fingers, you must move along,
You may help to make the song.
 Up and down the fingers go,
 Waken, music, sweet and low!

KATE L. BROWN.



Liedchen dazu.

Fröhlich spielt mein Kind allein, Sinnig spielt mein Herz in Ruh, Finger gehen auf und ab,
Singt ihm doch ein Liedchen fein. Singt ihm doch ein Lied dazu. Bald in Schritt und bald

in Trab.

Wie des Lerchleins Lied erklingt, Meines Kindchens Fingerlein
Gleich es seine Flügel schwingt; Sind noch schwach und sind noch klein;
So das Fingerspiel sich regt, Dennoch, schaut! schon spielt es schön,
Wenn Gesang das Herz bewegt. Liedchen will das Spiel erhöh'n.



HAPPY BROTHERS AND SISTERS.

FIVE brothers and sisters,
Busy all the day ;
Light goes, night comes,
Sleepy now are they.

Say the prayer softly,
Close the tired eyes :
"May our heavenly Father
Watch us till we rise!"

Happy, happy children,
Fast asleep are you.
Drop the head ! go to bed !
We are sleepy too !

LAURA E. RICHARDS.

CHILD'S PRAYER.

HEAVENLY Father, day is done,
And the quiet night begun ;
Thou hast kept me through the day,
Keep me through the night, I pray.

And, dear Father, while I share
In thy tender love and care,
Help me every day to be
An obedient child to thee.

HENRIETTA R. ELIOT.*

* The following lines are suggested by Mrs. Eliot as an alternative to first stanza of this poem :

Now I lay me down to sleep :
Heavenly Father, wilt thou keep
Me and those I love all night,
For with thee 'tis always light.



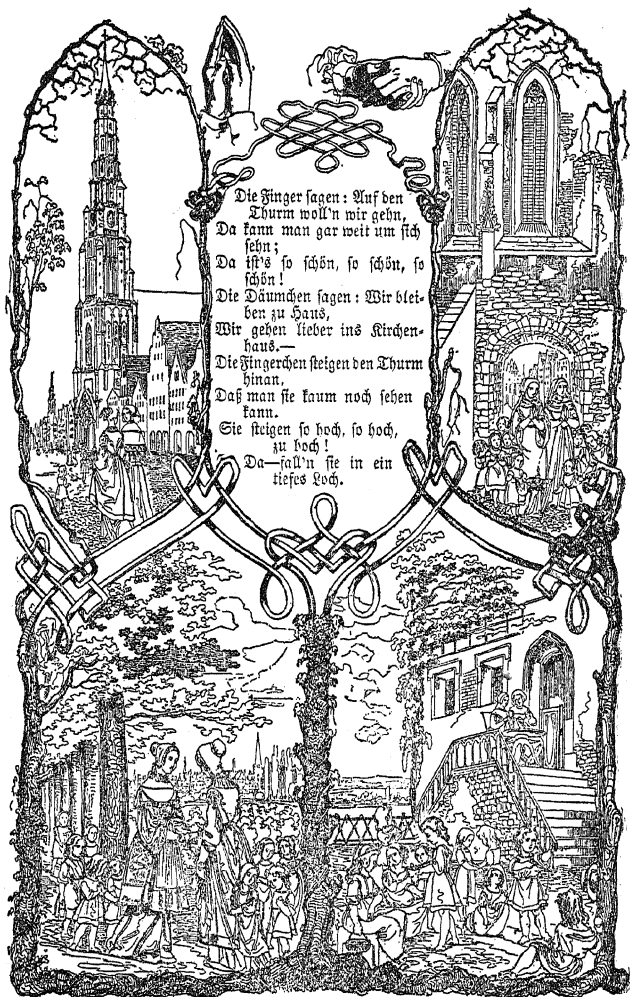
Die Geschwister ohne Harm.

Steh hier die Geschwister ohne Harm,
Sie sinken einander sanft Arm in Arm;
Sind müde von des Tags Geschäfte,
Und wollen sammeln neue Kräfte.
Doch ehe sie nun schlafen ein,
Ihr Leben sie befehlen fein,
Dem Lebensgeber ganz allein,
Der Vater ihnen und Schutz miß' sein;
Dann schlafen sie ein in guter Ruh.
Der für alle wacht,
Hat nun auf sie Wacht,
Schließt ihnen dann sanft die Augenlein
zu;
Nun, Kindlein Du mein, ein Gleiches
auch thu,
Und schlafe, schlafe in süßer Ruh.



THE CHILDREN ON THE TOWER.

Two hands and eight little fingers,
And two little Grandmothers Thumb.
'Tis long since they met, but they never forget,
So a-visiting now they come.
“How *do* you do?” and “How *do* you do?”
With nods and bows they say.
“How *do* you do?” and “How do you *do*?”
And what is the news to-day?”
They tell of their making baskets;
They tell of eggs in the nest;
They tell the loves of the soft white doves
That flutter and sink to rest;
They tell of the little fishes
That wriggle their little tails;
They tell of the baker, the pat-a-cake maker,
Whose kindness never fails;
They tell of the vane on the steeple,
How this way and that it goes;
Of Peter the mower, who hour by hour,
The grass and the clover-top mows.



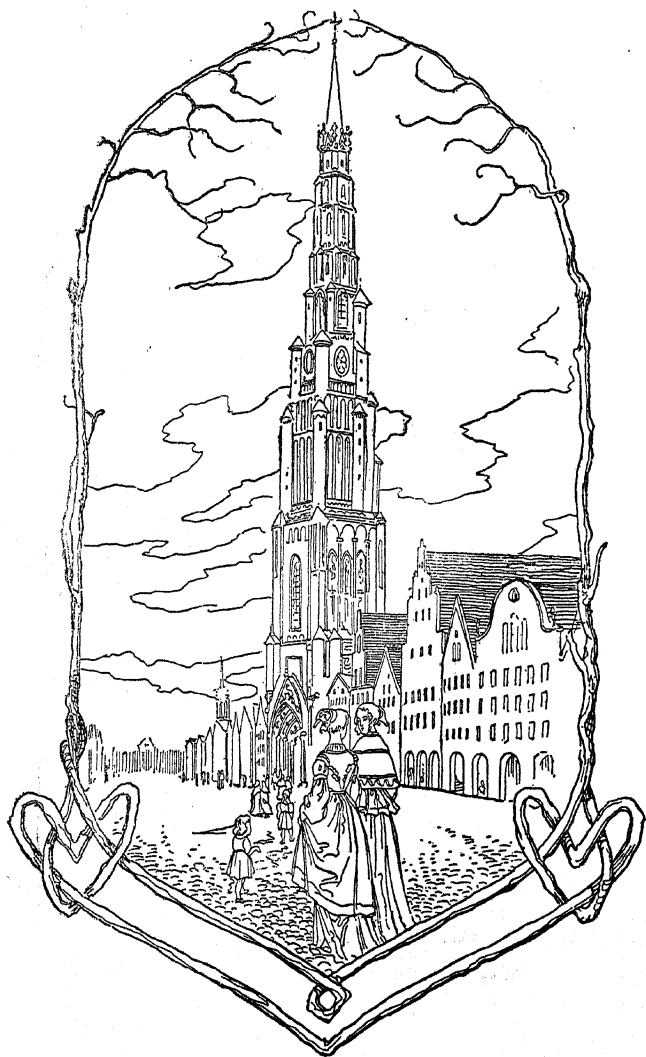
“But all the stories are told now,
And what, oh, what shall we do?”
“We’ll climb the tower this very hour,
And there admire the view.”
Thus cry the children gladly,
But each little Grandmother Thumb,
She courtesys so, and she says “No! no!
I will not, will not come!
We’ll go to church together,
As good little grandmothers do,
And there we’ll wait—but don’t be late!—
Yes, there we’ll wait for you.
And while in church we’re waiting,
A little prayer we’ll say,
And thanks we’ll give for the days we live,
And thanks for the children gay.”

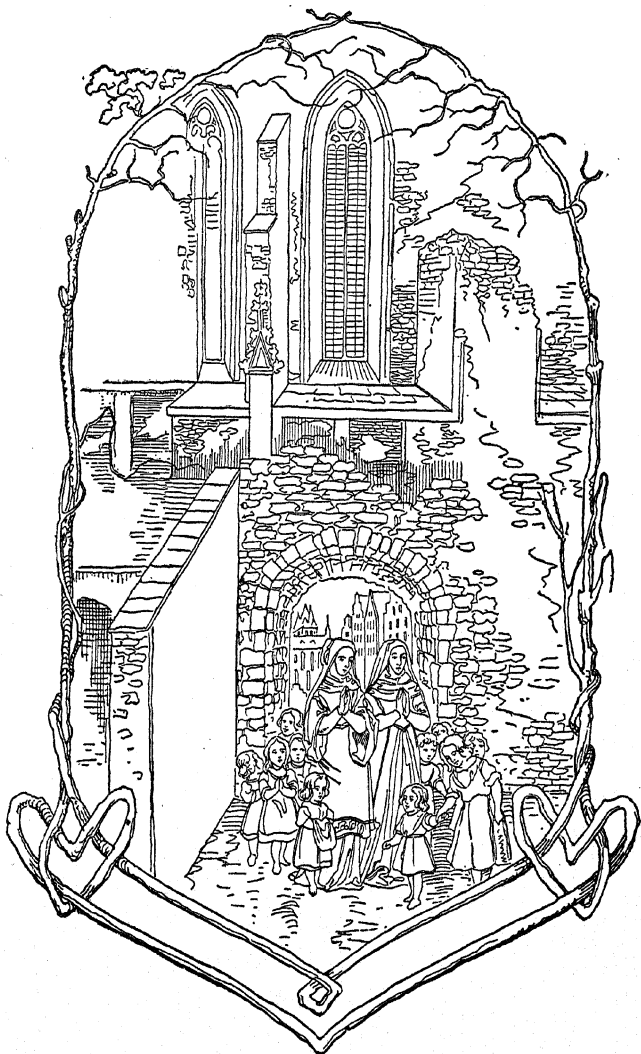


The children climb the tower,
And up and up they go;
Like fairies small look one and all,
Still mounting in a row.
Now higher still, and higher,
With never a fear of a fall,
Till one he stumbles, and one he tumbles,
And down come toppling all!
And down comes the tower itself, too,
On top of the church—ah me!
‘Oh, what a smashing! oh, what a crashing!’
And where can the children be?
See! creeping out from the ruins
By ones and twos they come;
And, deary me! at last we see
Each good little Grandmother Thumb. -
“Oh, bless us now!” and, “Oh, kiss us now!”
And, “Listen, my dears, to me:
Another day, whatever you say,
More careful we all must be!”

LAURA E. RICHARDS.



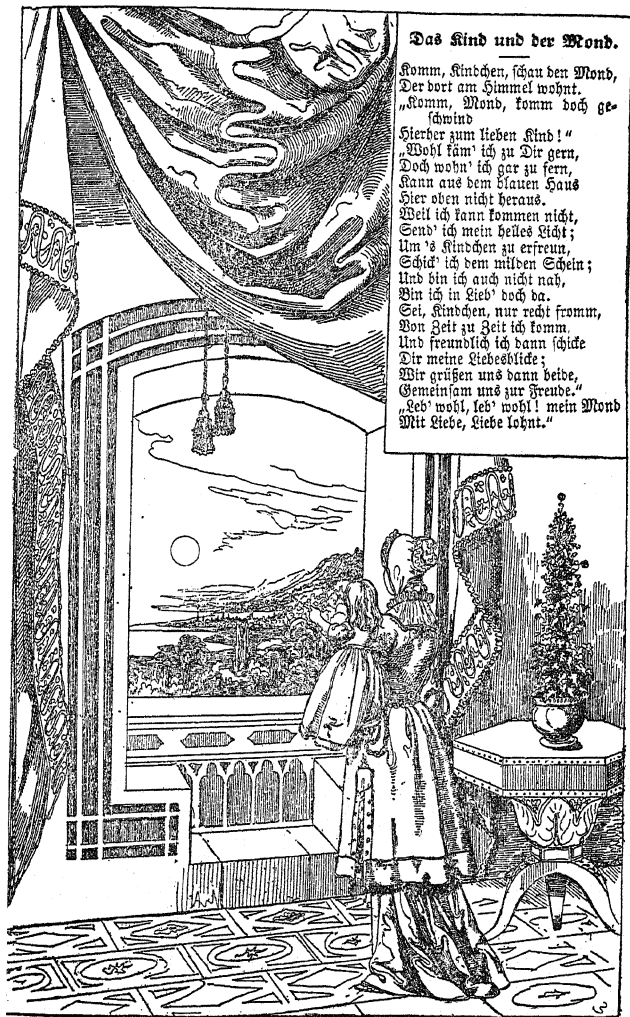




THE CHILD AND THE MOON.

SEE the moon, baby,
Riding so high!
Will it come, maybe,
Down from the sky?
“Moon, come and play now,
Pray you, with me!”
“Nay, my dear, nay, now—
That can not be.
In my blue home here
Always I stay;
Yet while I roam here,
Dear, we can play.
Silver beams gliding
Down to your feet,
Seeking and hiding,
Play with you, sweet!
E’en when above you
Clouds hide my face,
Still I will love you,
There in my place.
When the clouds fleeting
Leave my sky clear,
Bright shines my greeting,
Loving and dear.
If your part you’ll do,
I will do mine;
Yours, to be good and true;
Mine, just to shine!”

LAURA E. RICHARDS.



Das Kind und der Mond.

Komm, Kindchen, schau den Mond,
Der dort am Himmel wohnt.

„Komm, Mond, komm doch ge-
schwind

Hierher zum lieben Kind!“

„Wohl kam' ich zu Dir gern,
Doch wohn' ich gar zu fern,
Kann aus dem blauen Haus
Hier oben nicht heraus.

Weil ich kann kommen nicht,

Send' ich mein helles Licht;

Um 's Kindchen zu erfreun,

Schick' ich dem milben Schein;

Und bin ich auch nicht nah,

Bin ich in Lieb' doch da.

Sei, Kindchen, nur recht fromm,

Von Zeit zu Zeit ich komm.

Und freundlich ich dann schicke

Dir meine Liebesblicke;

Wir grüßen uns dann beide,

Gemeinsam uns zur Freude.“

„Leb' wohl, leb' wohl! mein Mond

Mit Liebe, Liebe lohnt.“

THE CHILD AND THE MOON.

“BRIGHT, round moon in the starry sky,
Sailing above the steeple high,
I am so glad your face to see,
Come from your far-off place to me!”

“Dear little child, if I come to thee,
Who will shine for the ships at sea?
And how will the traveller find his way,
Unless in my far-off place I stay?”

“Bright, round moon, you may shine for all,
Sailing above the steeple tall.
Thanks I give for your friendly light,
Beautiful moon! Good-bye! good-night!”

EMILY HUNTINGTON MILLER.

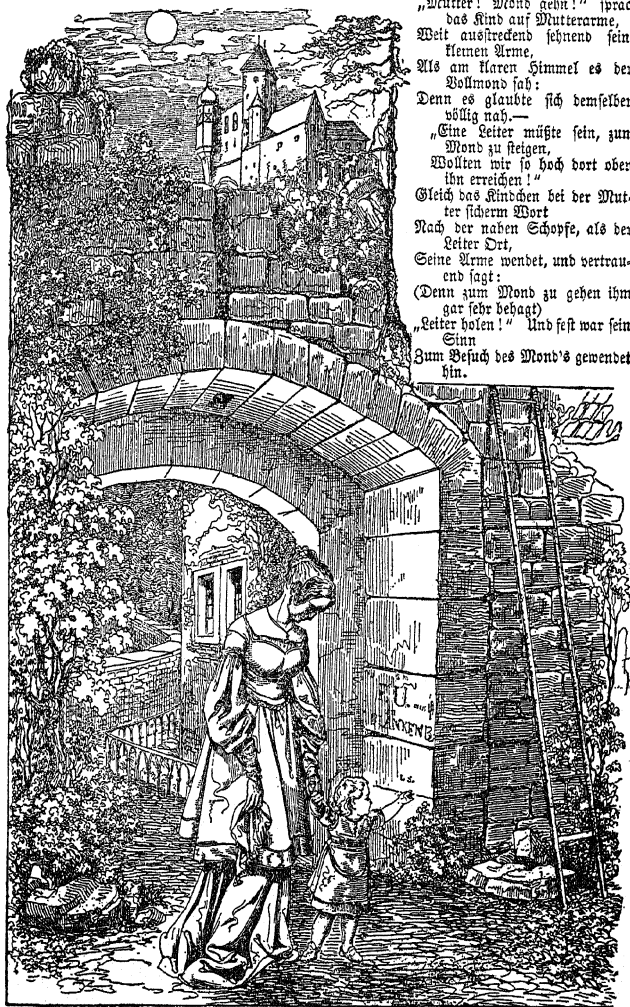
THE LITTLE BOY AND THE MOON.

PRETTY moon, your face I see
Just above the garden tree.
Are you smiling now for me?—
Moon so brightly smiling!

Yellow moon, so bright, so near,
In the sky so soft and clear,
I can almost reach you here—
Moon so softly shining!

Bring the ladder strong and new,
Now I know what I will do:
I will climb and sail with you—
Moon so slowly sailing!

EMILY HUNTINGTON MILLER.



„Mutter! Mond gehn!“ sprach
 das Kind auf Mutterarme,
 Weit ausstreckend sehnend seine
 kleinen Arme.
 Als am klaren Himmel es den
 Vollmond sah:
 Denn es glaubte sich demselben
 völlig nah.—
 „Eine Leiter müßte sein, zum
 Mond zu steigen,
 Wollten wir so hoch dort oben
 ihn erreichen!“
 Gleich das Kindchen bei der Mut-
 ter sichern Wort
 Nach der nahen Schopfe, als der
 Leiter Ort,
 Seine Arme wendet, und vertrau-
 end sagt:
 (Denn zum Mond zu gehen ihm
 gar sehr behagt)
 „Leiter holen!“ Und fest war sein
 Sinn
 Zum Besuch des Mond's gewendet
 hin.

THE LITTLE MAIDEN AND THE STARS.

Now the stars begin to peep
In the sky, so pure and bright;
Baby soon must go to sleep—
She must bid the stars good-night.
Little feet are tired of play;
Come, my darling, come away!

“See the mother-star, so dear!
With her little children small!
And the father watching near—
Pretty stars, I love you all!
When I shut my eyes to sleep
All the night your watch you keep.

“Father-star, so big and bright,
Close beside them do you stay?
Are there posies, red and white,
In the meadows where they play?
Do you shake the dreamland tree
Every night for them and me?

“Mother-star, I wish I knew
How your babies go to bed;
Do they run as chickens do,
Hiding every yellow head?
Do you tuck them, soft and deep,
In a fleecy cloud to sleep?”

Come, my darling! while you sleep
On your pillow, soft and white,
Stars will through your window peep,
Smiling, “*Baby, dear, good-night!*
Sweetly dream and safely rest
In your pretty cradle nest!”

EMILY HUNTINGTON MILLER.

"Wohl richtig will Dir deuch-
ten

Der Doppelfterne Leuchten :
Was sie so strahlend zeigen,
Ist ihre Liebe Neigen ;
In friedig-freud'gem Han-
deln

Siehst Du sie stille wan-
deln.—

Doch schaue auch umher
Der kleinen Sterne Heer,
Der Doppelfterne Kinder,
Sie strahlen zwar wohl
minder,
Doch immer hell und rein,
Daß klar die Nacht mög'
sein."



THE LIGHT-BIRD.

CHILD.

O BIRDIE, gleaming on the wall,
Gleaming,
Gleaming,
Are you coming when I call,
Or am I dreaming ?

MOTHER.

'Tis the light-bird,
A very bright bird,
That is gleaming on the wall.
'Tis the light-bird,
A very bright bird,
But it will not heed your call.

Lichtvöglein an der Wand.

Kind :

Lieb Vöglein ! Lieb Vöglein !
Lieb Vöglein an der Wand,
Halt mir doch einmal Stand !
Laß dich doch von mir greifen !
Mußt nicht umher so schweifen !
Lieb Vöglein an der Wand,
Halt mir doch einmal Stand !

Mutter :

Das Vöglein ist nur heller Schein,
Den können nicht greifen die Hän-
den klein.
Der will mit Auglein erfassen nur fein,
Durch sie erfreut er das Herzchen rein.
So ist es im Leben bei vielen Ge-
stalten,
Sie lassen sich fest mit der Hand
nicht halten ;
Doch fasset sie leicht ein zarterer Sinn,
Und beiden ist es dann hoher Gewinn.



CHILD.

I've seen the moonbeams in the night
Streaming,
Streaming,
The little stars that twinkle bright
Like fireflies seeming.

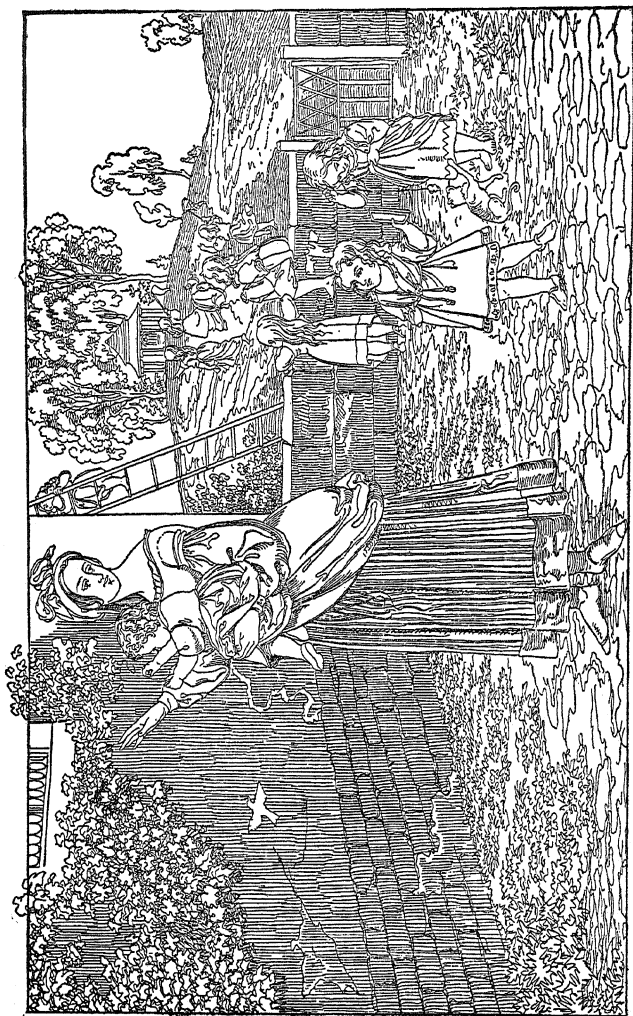
MOTHER.

Like the light-bird,
Like the bright bird,
That is gleaming on the wall—
Like the light-bird,
Like the bright bird,
They will not heed your call.

MOTHER AND CHILD.

The sun, the moon, the twinkling stars,
The rainbow in the skies,
A mother's smile, a father's love,
We catch them with our eyes;
We can not hold them in our hand,
Yet from them need not part,
For when we've caught them with our eyes,
We hold them in our heart.

ELIZABETH CHARLESS LE BOURGEOIS.



THE SHADOW RABBIT.

HEY, the rabbit! ho, the rabbit!
See, the rabbit on the wall
Pricks his ears, for that's his habit—
Pricks them up and lets them fall.
Pretty rabbit, stay, now!
Come with me and play, now!
No, ah, no! he will not stay;
Up he jumps and springs away.

Now the rabbit sits upright,
Munching grass with all his might,
See him wrinkle up his nose!
What's that for, do you suppose?
Rabbit, shall I feed you?
"No, I do not need you!
Rabbits made upon the wall
Feed themselves or not at all."

Das Häschen.

Hi! ein Häschen kommt gegangen
An der Wand daher;
Kindchen! Wollen schnell es fangen,

Doch es läuft gar sehr.
Sieh! Wie 's seine Oehrchen spizet,
Glaubt, es hör' Etwas.

Wie es jetzt schön aufrecht sitzt,
Es isst 't sein grünes Gras.

Schau, jetzt rümpft 's sein stumpfes
Näschen

Unser kleines muntres Häschen.—
Jetzt, sich 's ganz darnieder kauert,
Denn es sieht, der Jäger lauert:
Pau!—der Jäger hat geschossen,
Das hat 's Häschen sehr verdrossen:
Nun ist es davon gesprungen,
Häschen's Lied ist ausgefungen.



Down our rabbit cowers now ;
Sure, some danger lowers now !
See, the hunter with his gun
Thinks he's going to have some fun.
 Puff ! the bullet's flying !
 Is our rabbit dying ?
Not a bit, for see him run !
Rabbits, too, can have their fun !

LAURA E. RICHARDS.





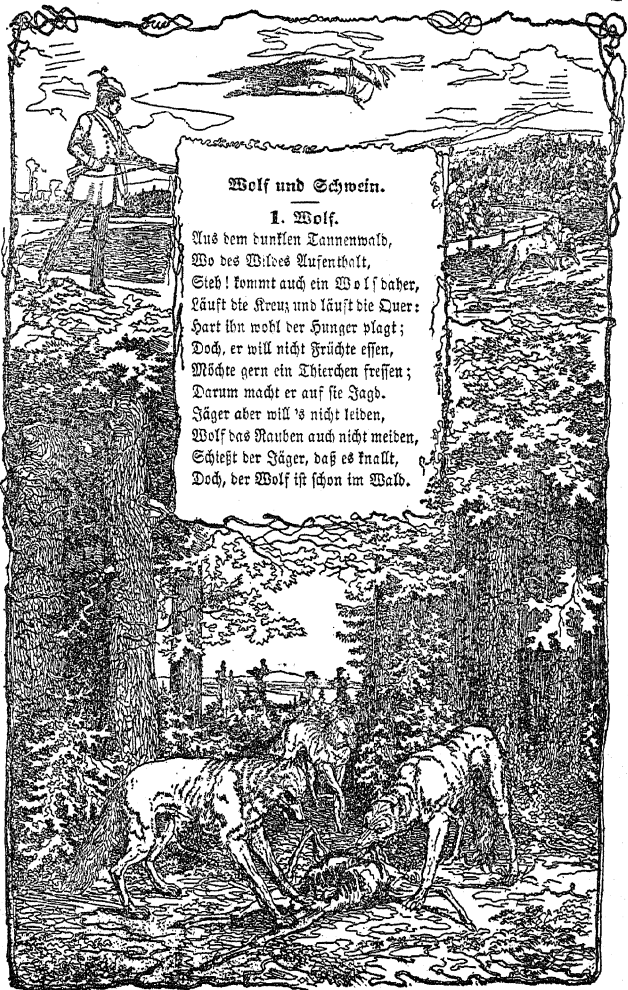


THE WOLF.

FROM the dark greenwood,
From the forest fair,
Up comes a gray wolf,
Trotting here and there.
See how lank and thin is he!
Hungry must the creature be.
In the wood are berries sweet,
But such things he will not eat.

So he goes a-hunting
Through the meadows fair,
Sniffing, snuffing,
Prowling here and there.
Wolf, you shall not bear away
Tender kid or lamb to-day;
For I see the hunter stand
With his trusty gun in hand.

LAURA E. RICHARDS.



Wolf und Schwein.

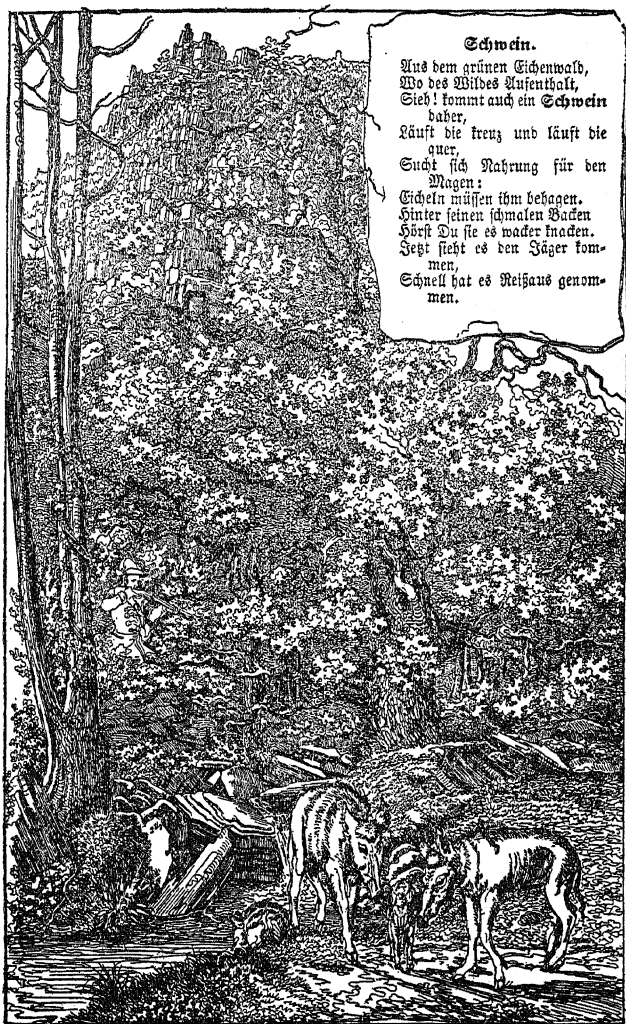
1. Wolf.

Aus dem dunklen Tannenwald,
Wo des Wildes Aufenthalt,
Sieh! kommt auch ein Wolf daher,
Läuft die Kreuz und läuft die Quer:
Hart ihn wohl der Hunger plagt;
Doch, er will nicht Früchte essen,
Möchte gern ein Thierchen fressen;
Darum macht er auf sie Jagd.
Jäger aber will 's nicht leiden,
Wolf das Rauben auch nicht meiden,
Schließt der Jäger, daß es knallt,
Doch, der Wolf ist schon im Wald.

THE WILD PIG.

FROM the green oak wood,
Where the acorns lie,
Up comes a wild pig,
Grunting low and high.
Children do not often see
Such a piggy-wig as he!
With his long and slender snout
See him rooting all about,
Poking here, and poking there,
Grubbing up his simple fare,
Roots and nuts and acorns sweet,
Such as piggies love to eat.
Hark! a rustling in the bush!
Off goes piggie with a rush;
Grunting, squealing, there he goes,
Where the forest thickest grows;
And the hunter, brave and gay,
Will not dine on pig to-day!

LAURA E. RICHARDS.



Schwein.

Aus dem grünen Eichenwald,
Wo des Wildes Aufenthalt,
Sieh! kommt auch ein **Schwein**
daher,
Läuft die kreuz und läuft die
quer,
Sucht sich Nahrung für den
Magen:
Eicheln müssen ihm behagen.
Hinter seinen schmalen Rücken
Hörst Du sie es wacker knaden.
Jetzt sieht es den Jäger kom-
men,
Schnell hat es Reißaus genom-
men.

THE LITTLE WINDOW.

PEEK-A-BOO, light! beautiful light,
Shining so clear through my window bright,
Down from the sky swiftly you fly—
Peek-a-boo, beautiful light!

Peek-a-boo, light! beautiful light!
Making the fields and meadows so bright;
Flowers in the grass smile as you pass—
Peek-a-boo, beautiful light!

Peek-a-boo, light! beautiful light!
Love is the sunshine that makes the heart bright,
Pure we would be, shining like thee—
Peek-a-boo, beautiful light!

EMILY HUNTINGTON MILLER.

THE LITTLE WINDOW.

In the water, pure and clear,
Light loves to play;
In the dewdrop's glittering sphere
Shines the captured ray;
But the firm and solid wall
Gives no gleam of light at all.



Through the parting clouds on high
Streams the sunlight there!
Look! for in the brightening sky
Shines the rainbow fair!
Light can turn the storm-cloud gray
All to gold and crimson gay.

Light is pure and good and fair,
And it loves to rest
Ever on the things that are
Brightest, ay, and best.
Then with smiling faces bright
Let us greet the loving light!

LAURA E. RICHARDS.

THE WINDOW.

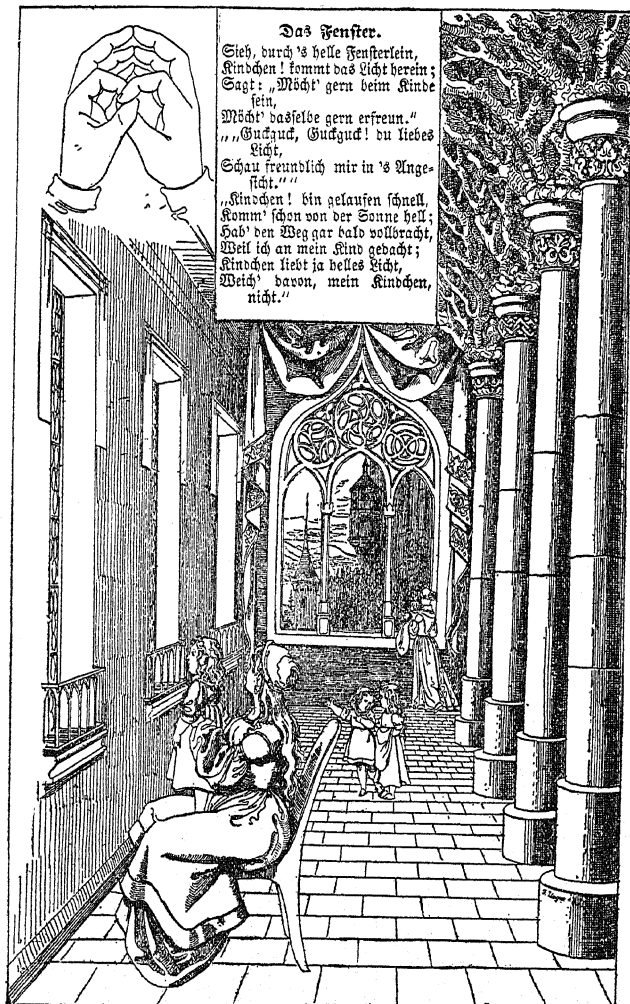
"COME, lovely light, and shine on us,
And make us warm and bright.
You shine on us; we'll gaze on you,
For day has conquered night.
In thankful praise of your bright rays,
We lift our happy voices;
For you love us, and we love you,
And all the world rejoices."

"Dear child, the sun has sent me down
To make another day,
And help you tread the path of right
By brightening your way.
In thankful praise of his bright rays,
Then, lift your happy voices;
For you love him, and he loves you,
And all the world rejoices."

GEORGE HYDE PAGE.

Das Fenster.

Sieh, durch 's helle Fensterlein,
Kindchen! kommt das Licht herein;
Sagt: „Möcht' gern beim Kinde
sein,
Möcht' daselbe gern erfreun.“
„Gutgut, Gutgut! du liebes
Licht,
Schau freundlich mir in 's Ange-
sicht.“
„Kindchen! bin gelaufen schnell,
Komm' schon von der Sonne hell;
Hab' den Weg gar bald vollbracht,
Weil ich an mein Kind gedacht;
Kindchen liebt ja belles Licht,
Weich' davon, mein Kindchen,
nicht.“



THE CHARCOAL BURNER.

WHY does the charcoal burner stay
Up in the forest by night and day ?
He chops the trees, and he piles the wood,
And burns it slow to the charcoal good.

The blacksmith's hammer goes "*Kling ! klang !
kling !*
Charcoal ! charcoal hurry and bring !
For how can I shoe the pony's feet,
Without good charcoal the iron to heat ? "

The charcoal burner is black and grim,
But thanks for his labour we owe to him ;
He chops the trees with a whack ! whack !
whack !
And burns the wood to the charcoal black.

Knives and hatchets, shovels and rakes,
Shoes for the pony, the blacksmith makes.
The bellows blow and the hammers beat,
But he must have charcoal the iron to heat.

EMILY HUNTINGTON MILLER.

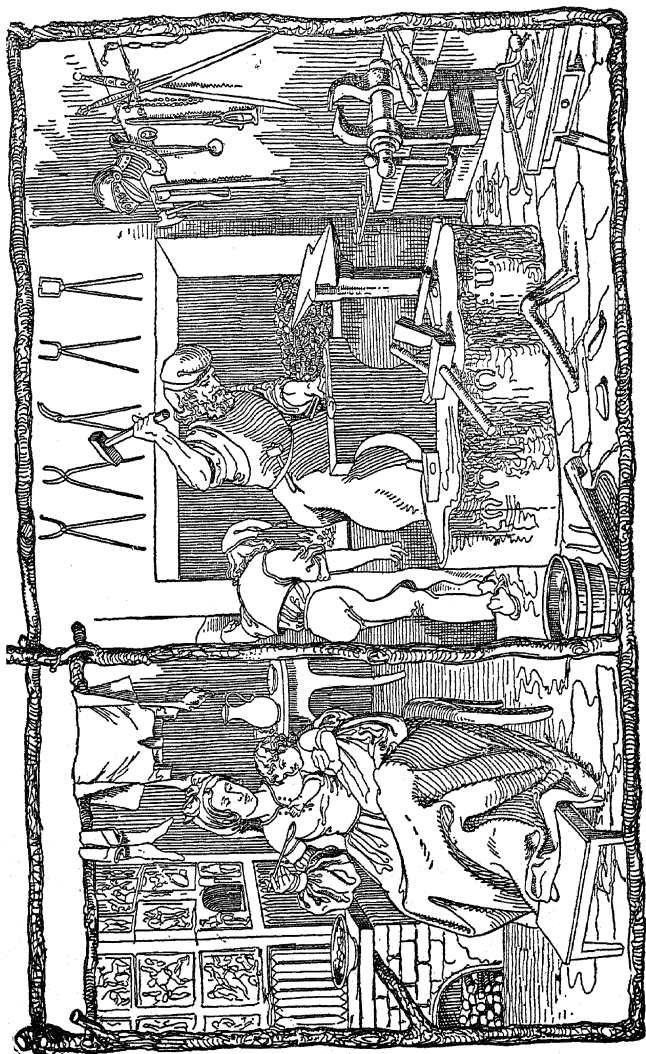


Die Köhlerhütte.

Klein ist die Köhlerhütte, kaum
 Nur für zwei Menschen hat sie
 Raum;
 Doch wohnen d'rinnen wohlge-
 muth,
 Der Köhler mit seinen Söhnen
 gut.
 Sie holen das Holz, sie brennen's
 zu Kohlen;
 Und diese die Schmiede auf Wagen
 abholen.
 Wie könnte man Messer, Ga-
 beln, Löffel sonst machen
 Und noch die nützlichen anderen
 Sachen,
 Wenn—brennte, mit Kohle und
 Ruß im Geficht,
 Der Köhler mit Sorgfalt die
 Kohlen uns nicht.







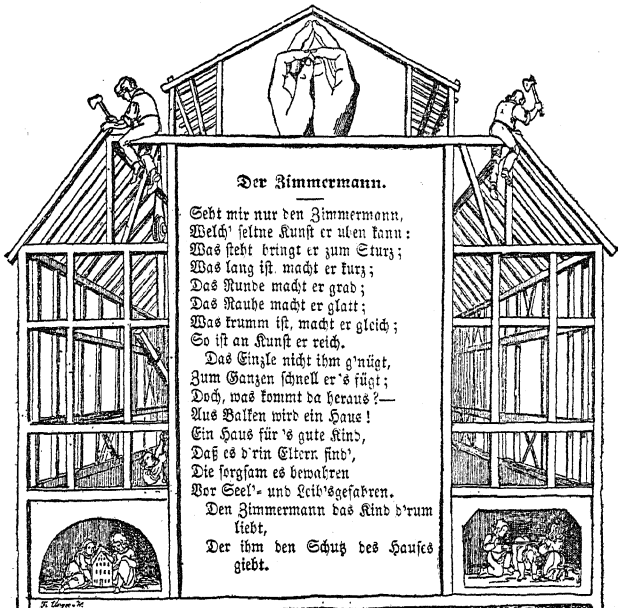
THE CARPENTER.

BUSY is the carpenter ;
At his work he stands.
Oh, the wonders he can do
With his skilful hands !
Sawing now, the long, long boards
Shorter soon he makes ;
And the rough is quickly smoothed
When the plane he takes.

By his work the crooked soon
Straight and even grows ;
Curved he changes into flat ;
Wondrous skill he shows !
Thus he works so busily,
But we hear him say
“ Here a board, and there a board,
Pray, what use are they ? ”

So the carpenter at last
All together brings,
Nails the boards and timbers fast—
How his hammer rings !
Thus a cosy house he builds
Where the child may live ;
And for this the grateful child
Love and thanks will give.

EMILIE POULSSON.



Der Zimmermann.

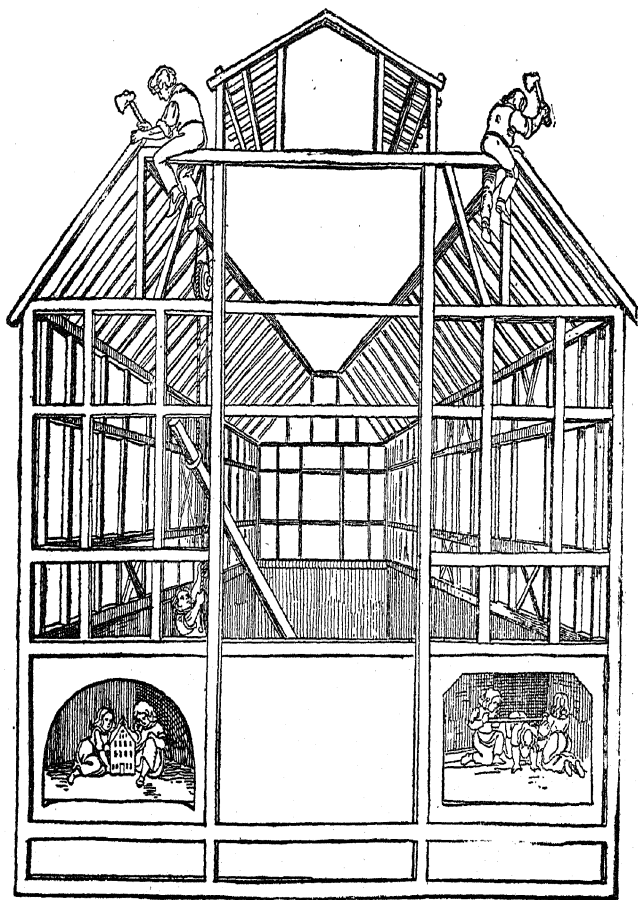
Gebt mir nur den Zimmermann,
 Welch' seltne Kunst er uhen kann;
 Was steht bringt er zum Sturz;
 Was lang ist, macht er kurz;
 Das Runde macht er grad;
 Das Raube macht er glatt;
 Was trumm ist, macht er gleich;
 So ist an Kunst er reich.

Das Einzle nicht ihm g'nügt,
 Zum Ganzen schnell er's fügt;
 Doch, was kommt da heraus?—
 Aus Balken wird ein Haus!
 Ein Haus für 's gute Kind,
 Daß es d'rin Eltern sind,
 Die sorgsam es bewahren
 Vor Seel'- und Leib'gefährden.

Den Zimmermann das Kind d'rum
 liebt,
 Der ihm den Schuß des Hauses
 giebt.







THE BRIDGE.

THE brook is flowing merrily ;
Its waters swiftly glide ;
A little child looks longingly
Beyond its rippling tide.

Across the brook are pretty ferns,
And oh, such lovely moss !
And flow'rs that seem to nod at him
And beckon him across.

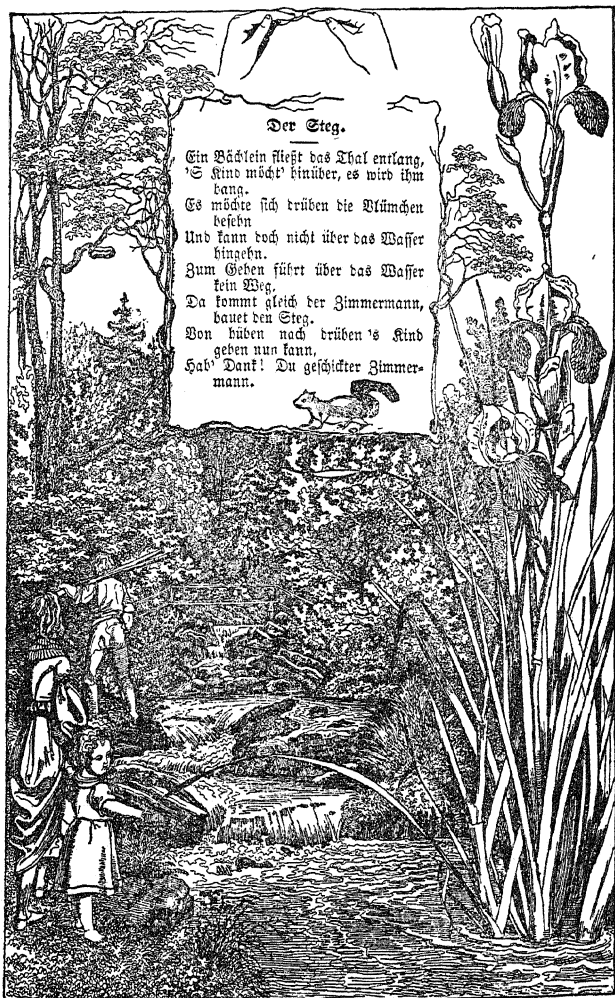
But dark the water flows between ;
The stream is deep and wide ;
No way the little child can find
To reach the other side.

But soon there comes a carpenter,
Who works with busy hands,
And builds a bridge that safe and strong
Above the water stands.

“ Oh, thanks to you, good carpenter ! ”
The child calls out in glee ;
“ Now I can reach the other side
Where I have longed to be . ”

Then on the bridge the happy child
Runs back and forth at will,
Although beneath, so deep and wide,
The brook is flowing still.

EMILIE POULSSON,



Der Steg.

Ein Bächlein fließt das Thal entlang,
'S Kind möcht' hinüber, es wird ihm
bang.
Es möchte sich drüben die Blümchen
besehn
Und kann doch nicht über das Wasser
hingehn.
Zum Gehen führt über das Wasser
kein Weg.
Da kommt gleich der Zimmermann,
baut den Steg.
Von hüben nach drüben 's Kind
gehen nun kann.
Hab' Dank! Du geschickter Zimmer-
mann.



THE BRIDGE.

WHERE the stream flows swift and fair,
How shall I cross over ?
In the golden meadows there
Gaily nods the clover.
“Bring the beam, and bring the plank !
Build a bridge from bank to bank !”

To my friends and playmates dear
How shall I be showing
All the love that daily here
In my heart is growing ?
“You must play the joiner’s part—
Build a bridge from heart to heart !”

Every loving word you say
Makes the bridge the stronger ;
Helpful deeds from day to day
Make it last the longer.
Love and joy will banish strife !
So the bridge shall last your life !

LAURA E. RICHARDS



THE FARMYARD GATE.

JOHNNY, shut the farmyard gate!
Quick, or you will be too late!
Don't you hear the pony neigh?—
“Let us have some fun to-day!
Woods and waters I can see:
Come and try a race with me!”

Pretty cow says: “Moo-oo-oo!
Wait for me; I'm coming too.
I should like to eat my fill
In the pasture bright and still
I should like to stand and drink
At the little brook's green brink.”

“Baa!” the sheep say, “let us go
Where the milk-white daisies grow
On the hillsides, warm and steep;
We can nibble grass, or sleep.
Come, old Rover, lead the way—
You will keep us safe to-day.”

Lazy pig, with sleepy eyes,
On the straw contented lies;
Chickens peep and pigeons coo;
Loud the cock is crowing too;
Ducks in glossy feathers dressed,
Quack and chatter with the rest.

Hurry, Johnny—do not wait!
Quickly shut the farmyard gate!
Cow, and sheep, and pony dear,
We must keep you safely here!
Bird and bee, you need not stay:
You have wings to fly away.

EMILY HUNTINGTON MILLER.

Das Hofthor.

Was soll dieß sein? — Ein Thor
soll 's sein,

Uns führend in den Hof hinein:

Da springen die Mäglein,

Da fliegen die Läublein,

Da schnattern die Gänschen,

Da quaken die Entchen,

Da pipen die Hühnchen,

Da krähet der Hahn,

Es summen die Bienehen,

Da muhet die Kuh,

Da hüpfet das Kälblein,

Da mähet das Lämmchen,

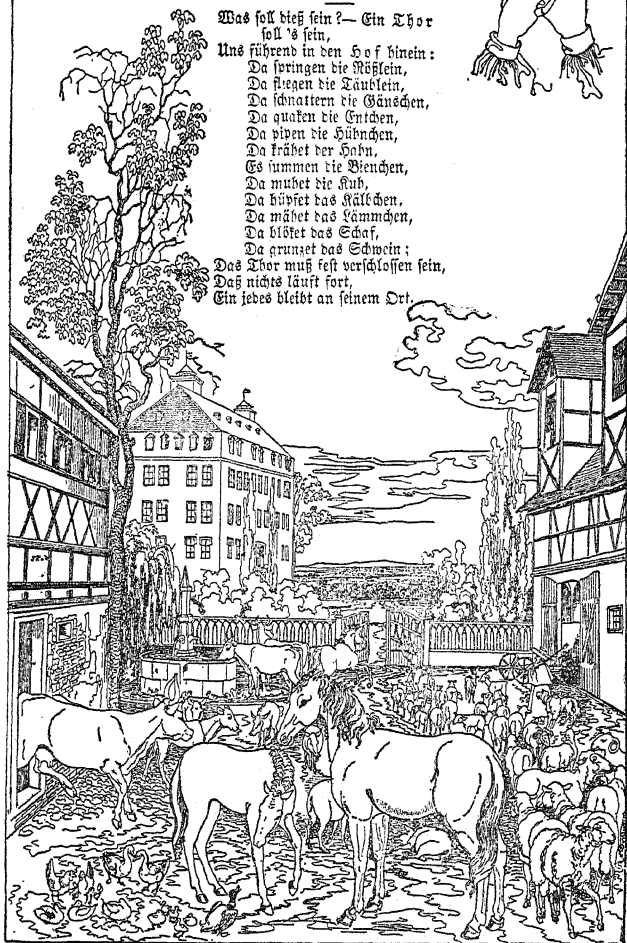
Da blöhet das Schaf,

Da grunzet das Schwein;

Das Thor muß fest verschlossen sein,

Daß nichts läuft fort,

Ein jedes bleibt an seinem Ort.



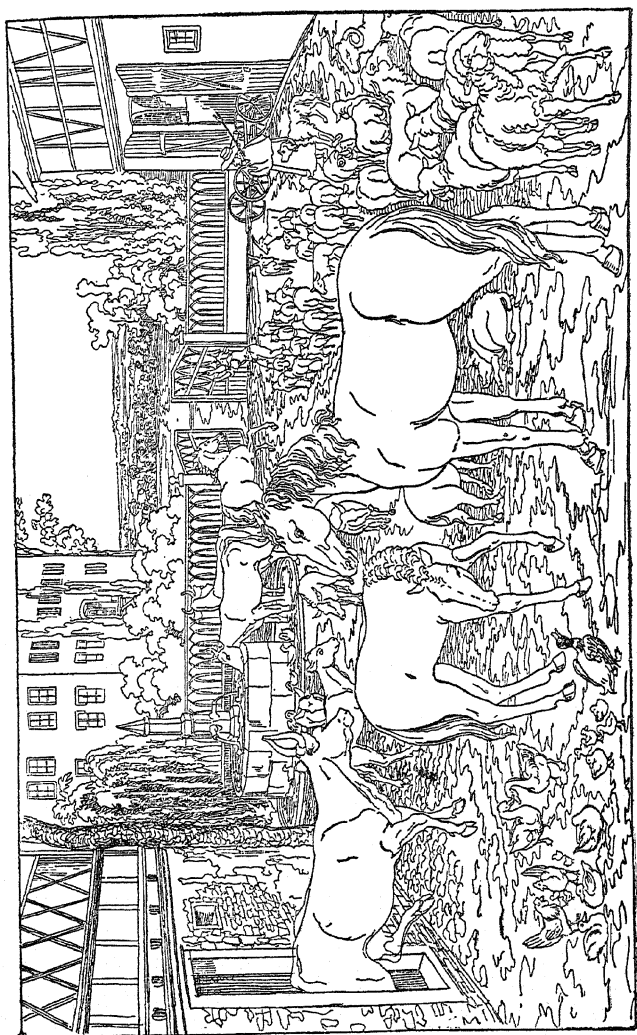
THE FARMYARD GATE.

Oh, what a clatter !
Now what's the matter ?
The sheep they hurry,
The chickens scurry,
The calf is bawling,
The farmer calling,
“ Johnny, run, and shut the gate ! ”

The cock is crowing,
The cows are lowing,
The ducks are quarking,
The dogs are barking,
The ass is braying,
The horse is neighing :
Johnny ! run, and shut the gate ! ”

The birds are singing,
The bell is ringing,
The pigs are squeaking,
The barn door creaking,
The brook is babbling,
The geese are gabbling :
“ Johnny ! run, and shut the gate ! ”

MRS. FOLLEN (adapted by Emily Huntington Miller).



THE GARDEN GATE.

PRETTY garden gate, we pray you
Open wide, and let us go
Where the merry fountain dances,
Where the sweet white lilies grow.
Open, pretty gate, we pray!
Open, flowers, for now 'tis day!

In the wind so gently rocking,
Here the mother rose is seen;
And her baby buds are peeping
Through their blankets soft and green.
Baby buds, make haste to grow
While the summer breezes blow!

Darling violets, are you hiding
In the grass your eyes so blue?
Never fear that we shall harm you—
We will only smile on you.
Roses red and lilies white,
Violets sweet, good-by! good-night!

EMILY HUNTINGTON MILLER.



THE LITTLE GARDENER.

COME, children, with me to the garden away;
The plants are all waiting our coming to-day;
In heat and in sunshine is drooping each leaf,
But the children are coming to bring them relief.

Trinkle trink! trinkle trink!

How the drops shine and wink,
As the poor thirsty plants hold their heads up to
drink!

"All thanks, little children!" each bud seems to
say;

"All thanks for the love that you show us to-
day!

Now beauty and perfume shall bless you each
one,

In loving return for the good you have done.

Twinkle twink! twinkle twink!

Now like stars see us wink!

For kindness brings kindness, so flowers all
think."

LAURA E. RICHARDS.



Der kleine Gärtner.

Komm, wir wollen in den Garten,
All' die Pflänzchen dort zu warten:
Wollen sie gar schön begießen.

Das die Knospen sich entfalten nun;

Die Knospen sich entfalten nun;

Sie grüßen Dich mit süßem Duft,

Womit sie durchwürgen die ganze
Luft.

Belohnend ist es, wohlzuthun!



THE WHEELWRIGHT.

MARCH together and never stop!
Here we go to the wheelwright's shop!
Wheelwright, show us the way you do,
Making the wheel so round and true.

*Turning fast and turning slow,
This is the way the wheel must go!*

This is the auger, slim and long,
Turned by the wheelwright's hands so strong.
Straight and steady the auger goes,
And smooth and true the hole it grows.

*Turning steady and turning slow,
This is the way the auger must go!*

These are the spokes, all shaped aright;
This is the hub that holds them tight;
This is the rim of iron and wood
To finish my wheel so useful and good.

*Turning fast and turning slow,
This is the way the wheel must go!*

EMILY HUNTINGTON MILLER.

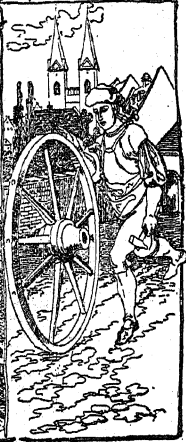
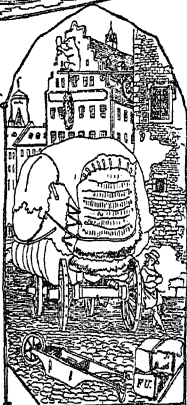


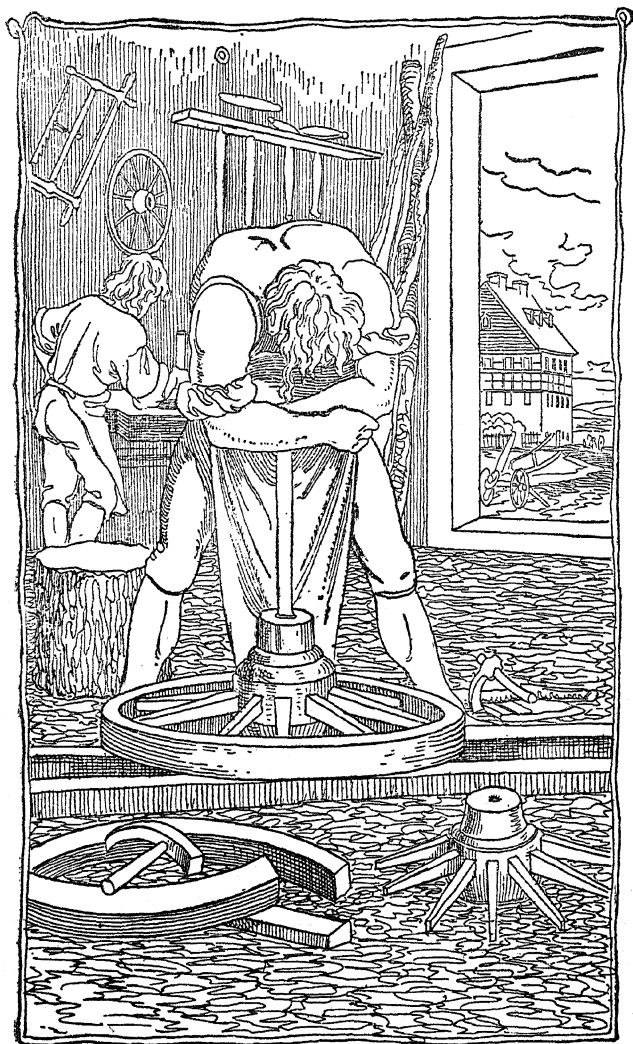
Der Wagner.

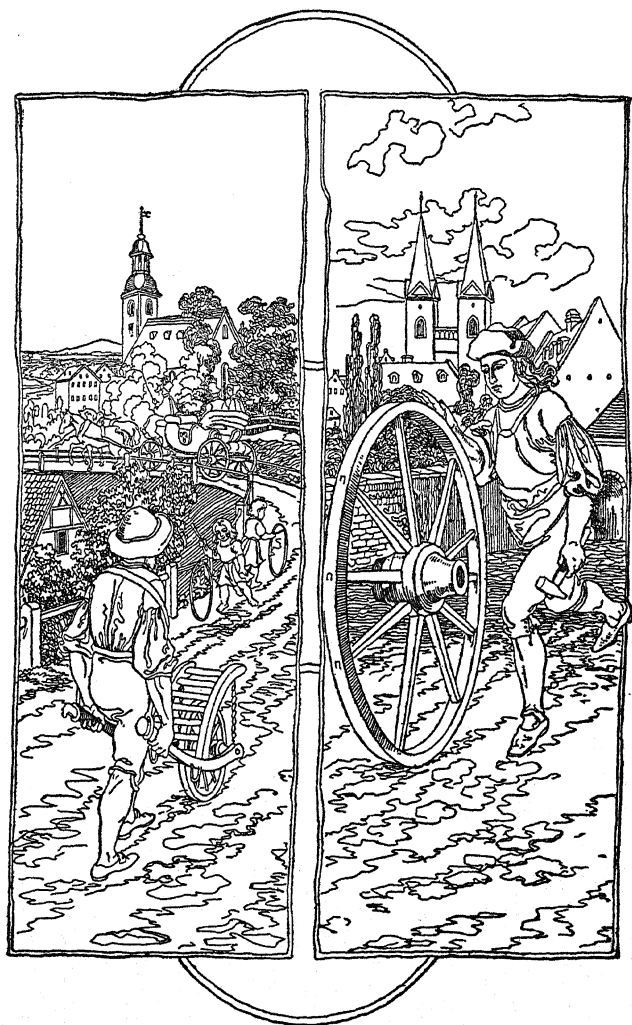
Kind, wir woll'n zum Wagner geh'n,
Was er macht, genau besehn :

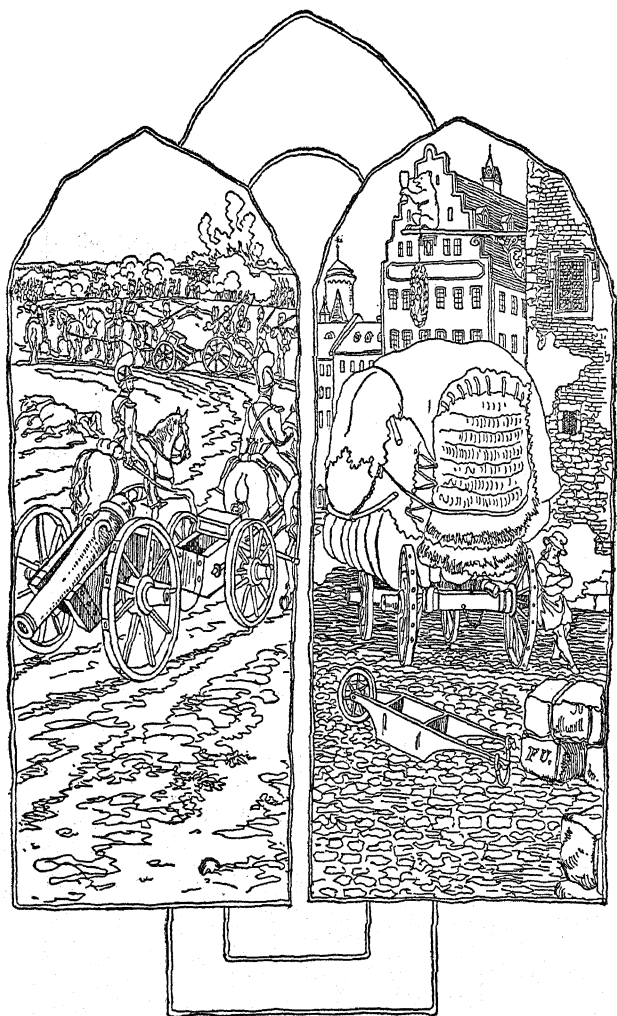
Sieh nur, sieh nur, sieh !
Viel giebt er sich Müh',
Daß der Bohrer grade geh'
Und ein schönes Loch entsteh' .—

Was er wollt', ist fertig nun,
Kann das Rad zur Berre thun :
Die gehet nun immer : rund um,
Rund um, rund um, rund um !











Der Tischler.

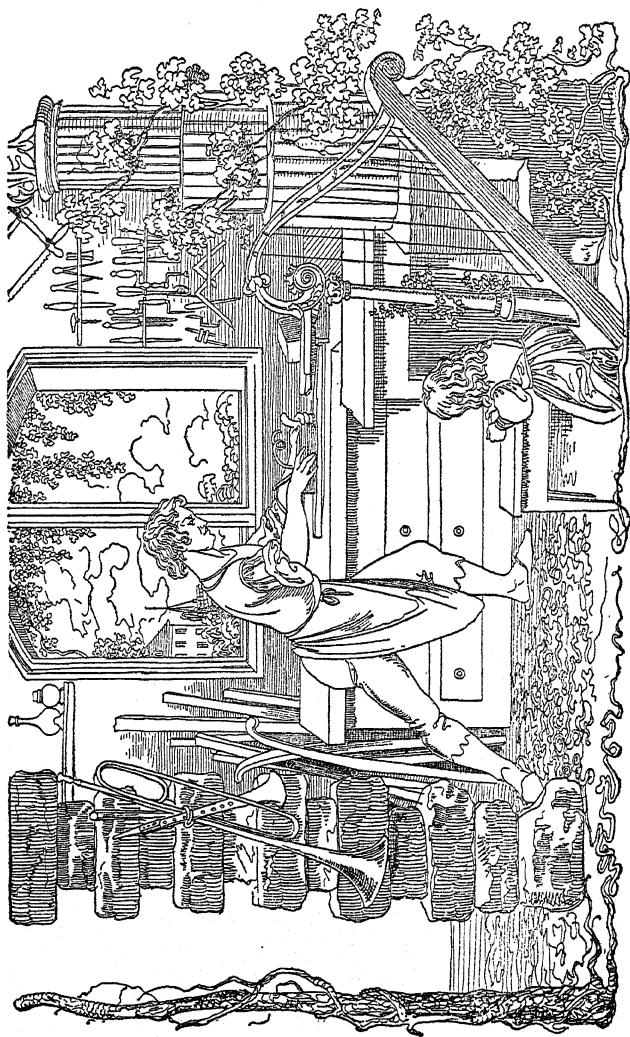
Zisch, zisch, zisch!
Der Tischler hobelt den Tisch.
Tischler, hoble den Tisch mtr glatt,
Daß er keine Löcher hat:
Zisch, zisch, zisch!
Tischler, hoble den Tisch.
Lang, lang, lang!
Tischler, hoble die Bank;
Tischler, hoble sie recht blank,
Daß daran kein Span mehr hang';
Lang, lang, lang!
Tischler, hoble die Bank.

THE JOINER.

Plane, plane, plane—
Joiner, follow the grain!
Smooth as silk the table grows;
Not a break the fibre shows.
Plane, plane, plane—
Joiner, follow the grain!

Strong, strong, strong,
Push the plane along!
Make the bench all glossy white;
Not a splinter leave in sight.
Strong, strong, strong,
Push the plane along!

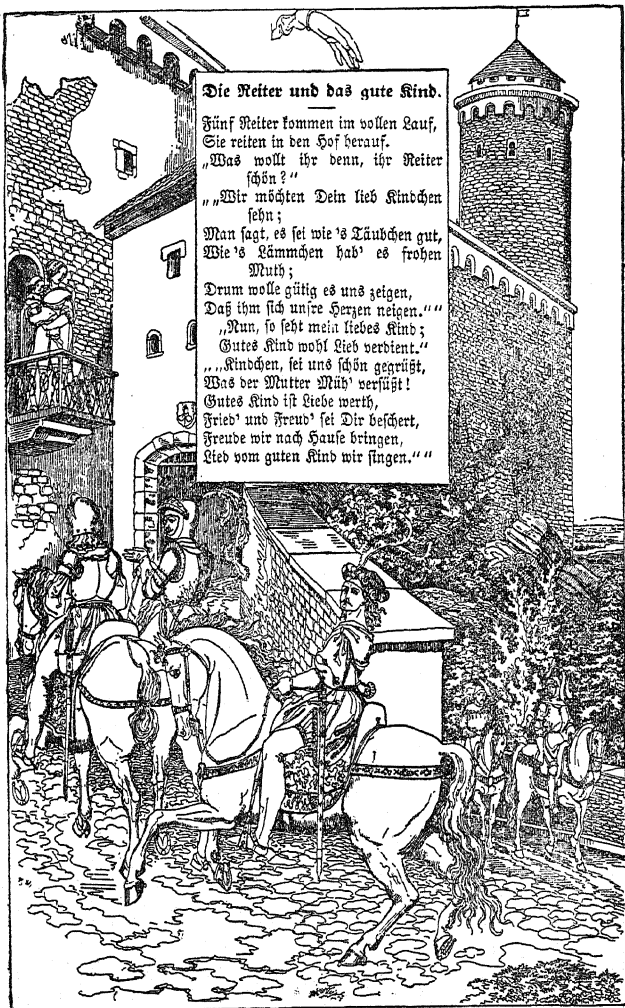
NORA ARCHIBALD SMITH.



THE KNIGHTS AND THE GOOD CHILD.

GALLOPING fast and galloping free,
Who comes a-riding so swift to me ?
“ Five brave knights with their plumes so gay.
What do you seek, good knights, to-day ? ”
“ *Over the world we ride to find
The child that is loving and good and kind.* ”
“ This is the child so dear !
Brave knights, you see him here ! ”
“ *O child, be always good and gay.*
Now gallop and gallop and gallop away.”

EMILY HUNTINGTON MILLER.



Die Reiter und das gute Kind.

Fünf Reiter kommen im vollen Lauf,
Sie reiten in den Hof herauf.

„Was wollt ihr denn, ihr Reiter
schön?“

„Wir möchten Dein lieb Kindchen
sehn ;

Man sagt, es sei wie 's Läubchen gut,
Wie 's Lämmchen hab' es frohen
Muth ;

Drum wolle gütig es uns zeigen,
Daß ihm sich unsre Herzen neigen.““

„Nun, so seht mein liebes Kind ;

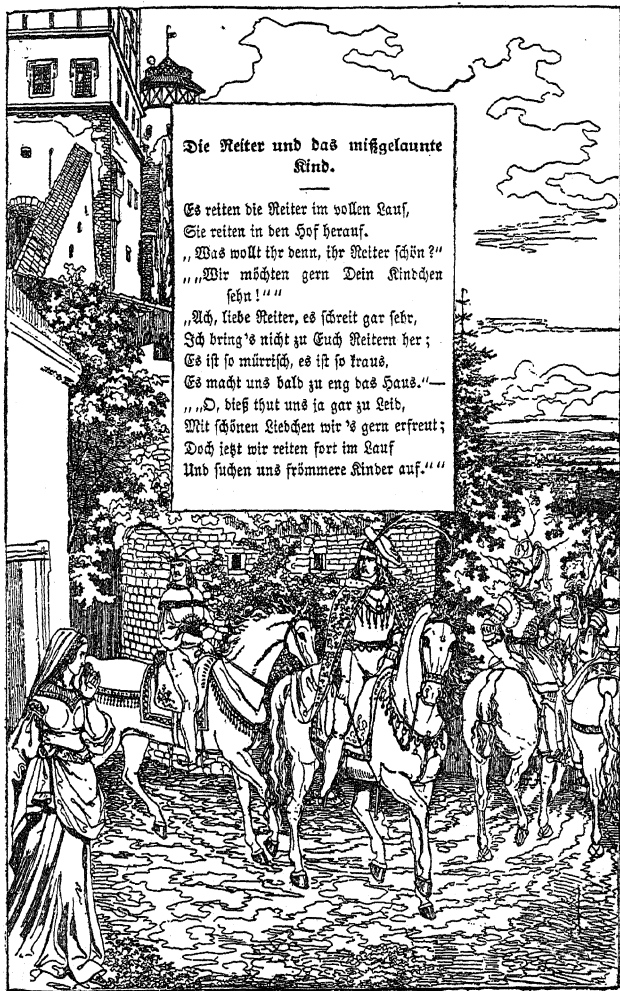
Gutes Kind wohl Lieb verdient.“

„...Kindchen, sei uns schön gegrüßt,
Was der Mutter Müh' versüßt !

Gutes Kind ist Liebe werth,
Frieb' und Freud' sei Dir beschert,
Freude wir nach Hause bringen,
Lieb vom guten Kind wir singen.““

THE KNIGHTS AND THE BAD CHILD.

HERE come riding the knights so gay.
"Any good children here," they say,
"Ready to ride with trumpet in hand,
To visit the happy children's land?"
"Ah, brave knights, you will all be sad
To know that my child is selfish and bad."
 "It grieves us much to say
 He cannot ride to-day.
Only good children with us can go."
Then away and away the knights ride slow.
 EMILY HUNTINGTON MILLER



**Die Reiter und das missgelaunte
Kind.**

Es reiten die Reiter im vollen Lauf,
Sie reiten in den Hof herauf.

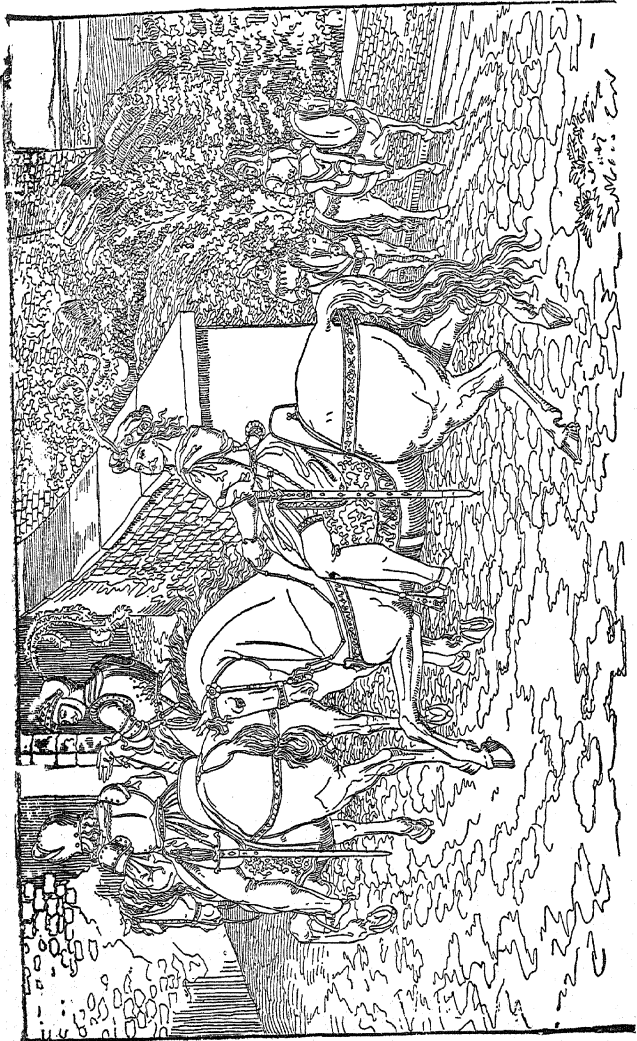
„Was wollt ihr denn, ihr Reiter schön?“

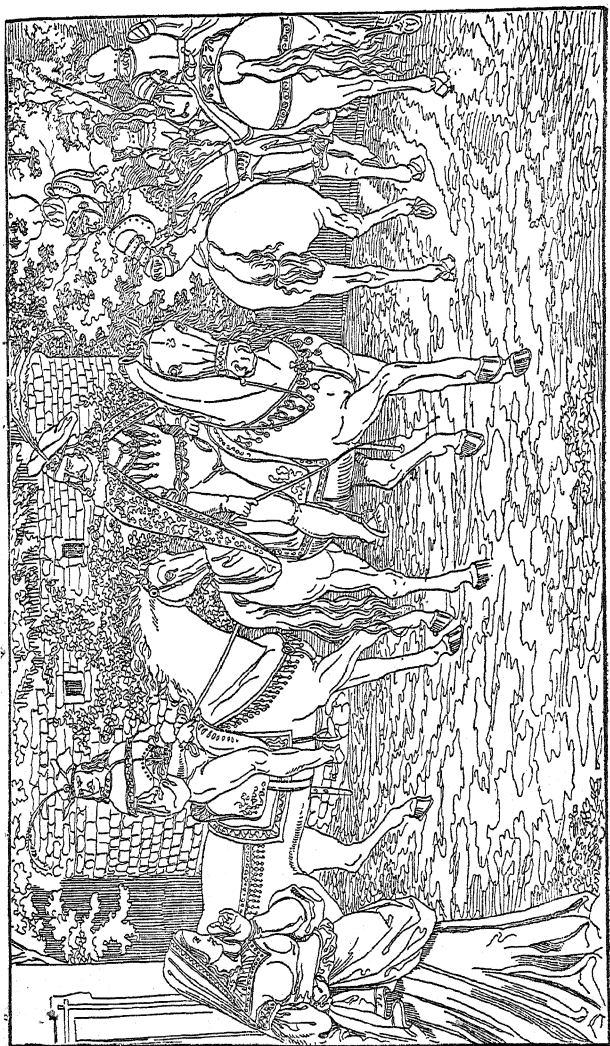
„Wir möchten gern Dein Kindchen
sehn!“

„Ach, liebe Reiter, es schreit gar sehr,
Ich bring's nicht zu Euch Reitern her;

Es ist so mürrisch, es ist so krau,
Es macht uns bald zu eng das Haus.“

„D, dieß thut uns ja gar zu Leid,
Mit schönen Liebchen wir's gern erfreut;
Doch jetzt wir reiten fort im Lauf
Und suchen uns frömmere Kinder auf.“





THE KNIGHTS AND THE MOTHER.

JINGLE! jingle! jingle!
Hop! hop! hop!
See, the knights are passing—
Stop! oh, stop!
Now my child is happy,
Gentle, good, and true;
He can go a-riding,
A-riding with you.
A-riding, a-riding, over hill and dell,
But bring him back at evening, because we love
him well.

Never fear, my darling.
Look, and see,
All the knights are smiling,
Smiling at me.
You shall stay with mother
Till you older grow;
Then my bonny soldier
A-riding shall go.
A-riding, a-riding, over hill and dell,
But you'll come back at evening, because we love
you well.

EMILY HUNTINGTON MILLER.

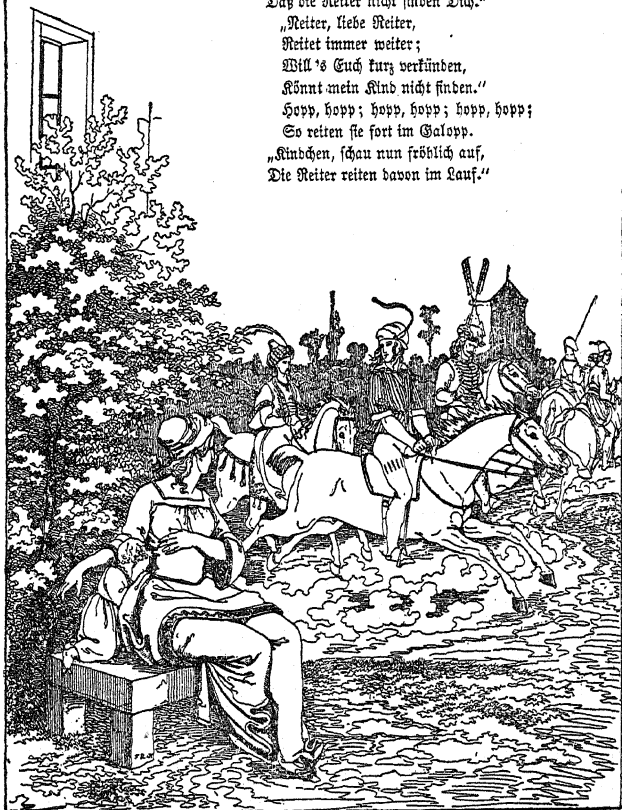
Kindchen, verstecke Dich!

Fünf Reiter kommen im vollen Traben,
Sie woll'n so gern mein Kindchen haben.

„Du, mein Kindchen, verstecke Dich,
Daß die Reiter nicht finden Dich.“

„Reiter, liebe Reiter,
Reitet immer weiter;
Will's Euch kurz verkünden,
Könn't mein Kind nicht finden.“
Hopp, hopp; hopp, hopp; hopp, hopp;
So reiten sie fort im Galopp.

„Kindchen, schau nun fröhlich auf,
Die Reiter reiten davon im Lauf.“



THE KNIGHTS AND THE MOTHER.

I HEAR the bugle sounding
So merry and so clear ;
The knights come gaily riding—
They want thee, child, I fear.
Now hide thee quick, my darling,
And nestle close to me,
For not one dimpled finger
The gallant knights shall see!

You can not have my darling,
So do not linger here ;
Safe in my heart I'll keep him,
He is so good and dear.
Now do not tarry longer,
But swiftly ride away !
Peep out and smile, my laddie,
And bid the knights *Good-day* !

EMILY HUNTINGTON MILLER.



HIDE AND SEEK.

WHERE are you, my baby ?
You've left me alone.
Who'll tell me, who'll tell me
Where baby is gone ?

I've missed him so long ;
He's far, far away,
I'll thank any one
Who will bring him to stay.

Why, here in my arms
My dear baby lies !
We often look far
For what's under our eyes.

HENRIETTA R. ELIOT.

Verstecken des Kindes.

Kindchen, lieb Kindchen Du,
Sag mir, wo weilest Du?—
Wer sagt, wo mein Kindchen ist?—
Ich hab' so lang es schon vermist;
Ich find' es nicht am alten Ort:
Fort ist er, fort; fort fort, fort fort.
Wer mir kann mein Kindchen zeigen,
Schönsten Dank will ich ihm reichen.
Da ist 's nun da, das Kindchen ja;
War dem Herzen ja so nah!—
„So kann's im Leben oft geschehn,
Daß man das Nächste nicht kann sehn.“



THE CUCKOO!

CUCKOO! cuckoo!
The cuckoo calls you, dear.
Cuckoo! cuckoo!
Call back, and he will hear.
Cuckoo! cuckoo!
The cuckoo is alone.
Cuckoo! cuckoo!
He wants my little one.

HENRIETTA R. ELIOT.

Guckguck!

„Guckguck! Guckguck!“
Der Kuckuck ruft das Kindchen;
„Guckguck! Guckguck!“
Ruf' ihn doch auch geschwindchen;
„Guckguck! Guckguck!“
Der Kuckuck ist so ganz allein,
„Guckguck! Guckguck!“
Er möchte gern beim Kindchen sein,
„Guckguck! Guckguck!“
Jetzt hat ihn gefunden mein Kindchen klein,
Nun können sie fröhlich beisammen sein.



THE TOYMAN AND THE MAIDEN.

LISTEN ! listen, mother dear,
How the bells are ringing !
“ *Christmas times will soon be here,*”
That is what they're singing.

All the boys and girls are out
In the frosty weather ;
I can hear them laugh and shout,
As they talk together.

All the shops with toys are gay,
Such a pretty showing ;
Mother, dear, this very day
Let us too be going.

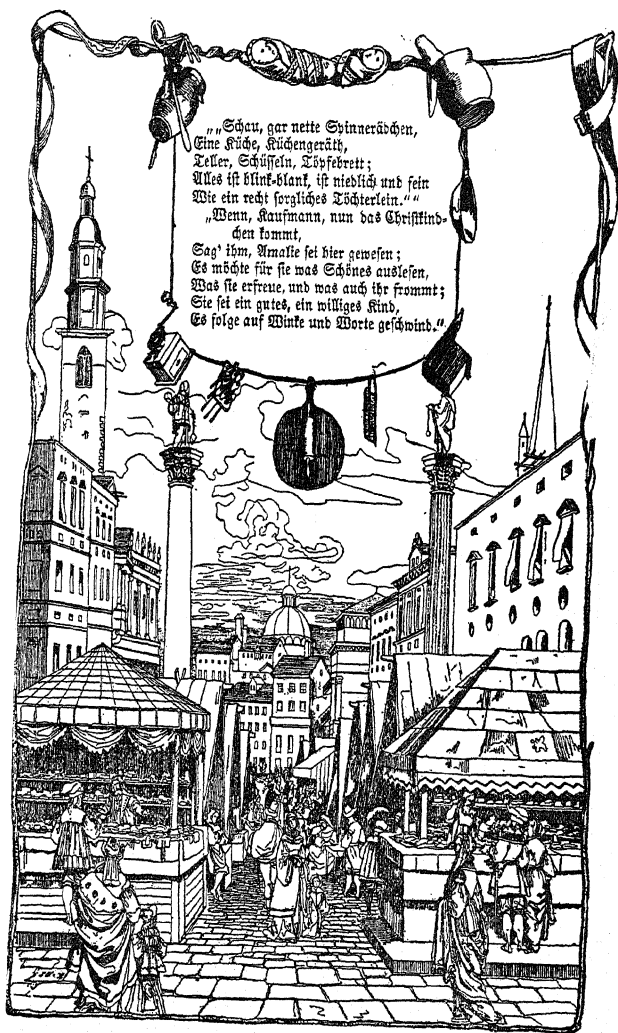
Don't you think if Santa Claus
Down this way were straying,
He would stop and smile to hear
What the folks were saying ?

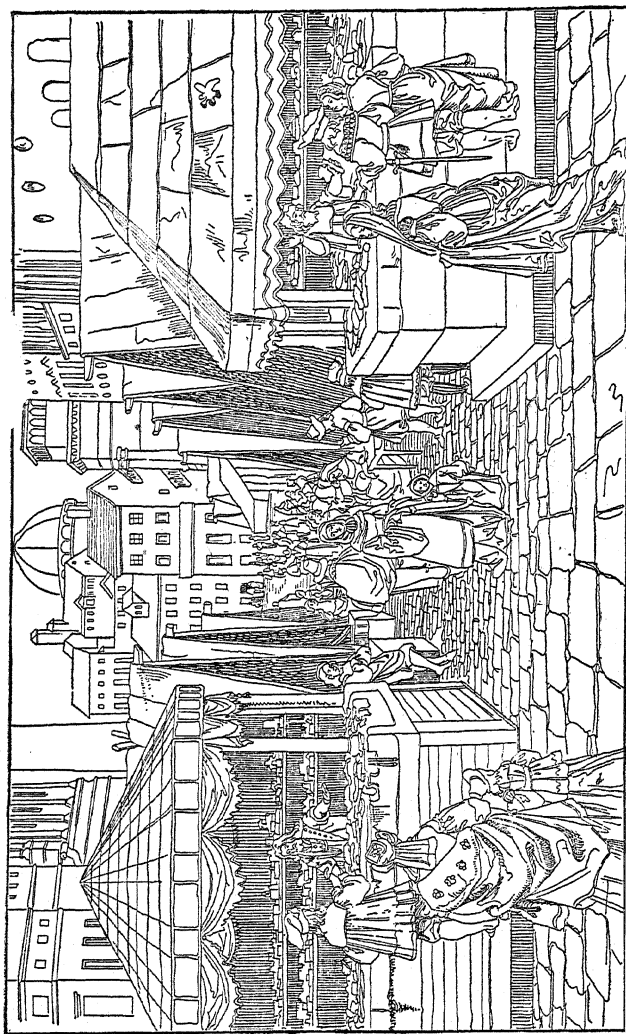
I am sure if he should see
Just what I was choosing,
Such a wise old dear as he
Would not be refusing.

Mother, dear, your little maid
Will not fret or tease you ;
All the year I've surely tried
To be good and please you.

But if I should give your hand
Just a little squeezing
When the loveliest doll I see,
Would you call that teasing ?

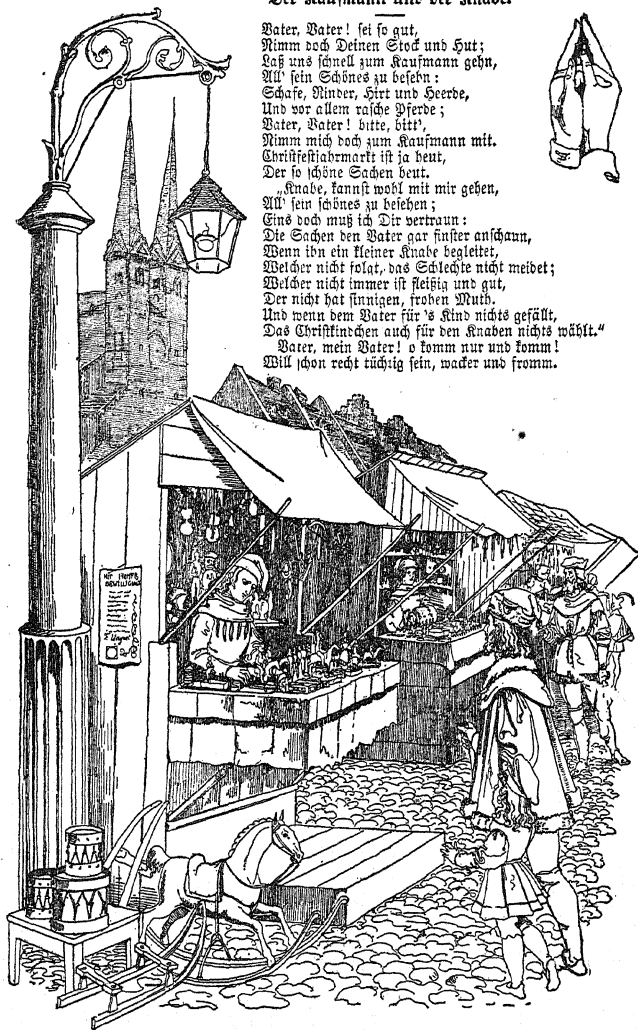
EMILY HUNTINGTON MILLER.





Der Kaufmann und der Knabe.

Vater, Vater! sei so gut,
Nimm doch Deinen Stock und Hut;
Laß uns schnell zum Kaufmann gehn,
All' sein Schönes zu besehen:
Schafe, Rinder, Hirt und Heerde,
Und vor allem rasche Pferde;
Vater, Vater! bitte, bitt',
Nimm mich doch zum Kaufmann mit.
Christfestjarmarkt ist ja heut,
Der so schöne Sachen beut.
„Knabe, kannst wohl mit mir geben,
All' sein schönes zu besehen;
Eins doch muß ich Dir vertraun:
Die Sachen den Vater gar finster anschau,
Wenn ihn ein kleiner Knabe begleitet,
Welcher nicht solat, das Schlechte nicht meidet;
Welcher nicht immer ist fleißig und gut,
Der nicht hat sinnigen, frohen Muth.
Und wenn dem Vater für 's Kind nichts gefällt,
Das Christkindchen auch für den Knaben nichts wählt.“
Vater, mein Vater! o komm nur und komm!
Will schon recht tüchtig sein, wacker und fromm.



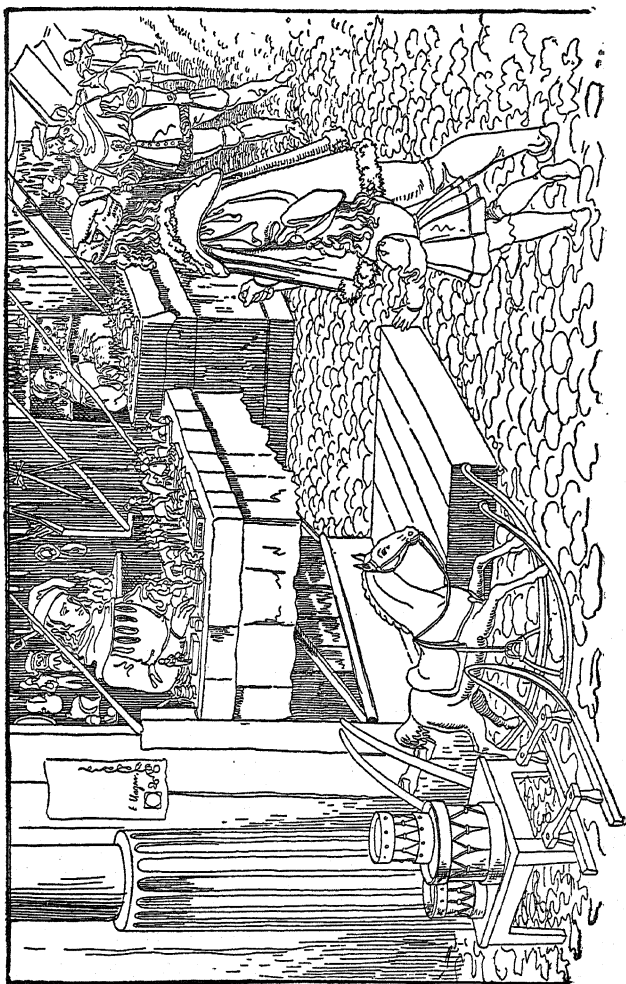
THE TOYMAN AND THE BOY.

"HASTEN, dear father, and come with me
The toyman's wonderful shop to see!
We must tell the toyman what to say,
If Santa Claus happens to come his way."

"But what if Santa Claus asks me, dear,
'Has this little child been good this year?'
For books, and puzzles, and games, and toys,
Are not for idle and selfish boys."

"Then tell him, father, that every day
I try to be loving and quick to obey;
And every year, as I older grow,
I shall be wiser and better, I know."

"Now, toyman, what can you show me here
To please a child that is good and dear?"
"Beautiful things I have to sell;
I am too busy their names to tell."



“ Here are trumpets to blow, and drums to beat ;
Here are knights and soldiers, and horses fleet ;
Here are bows and arrows, and sleds to use,
And games and puzzles, and books to choose.”

“ Toyman, listen ! perhaps some day,
Santa Claus may be coming this way ;
Here is a message to slip in his hand ;
I think good Santa will understand.

“ He may bring a drum, and a fine new sled
Swift as an arrow, and painted red ;
A pair of skates, and a book that tells
Of knights and fairies and Christmas bells.

“ But tell him, toyman, in yonder street
Are poor little children with bare cold feet ;
He must bring them stockings, all warm and
new,
And caps and mittens, and playthings too.

“ And, toyman, lest he should happen to lack,
Here is some money to fill up his pack ;
We send them our greetings, and wish them
good cheer
For a merry Christmas and Happy New Year.”

EMILY HUNTINGTON MILLER.

Kirchentür mit Fenster.

„Wo sich Einklang
in der Mehrheit
zeigt,
Wo er in Gestalt und
Tönen spricht,
Da sich früh des
Kindes Sinn hin-
neiget,
Dich zu pflegen, El-
tern, säumet nicht:

Laßt vor Allem früh das Kindchen ahnen,
Dass ein höchstes Streben alle eint.
Höchstes Lebensglück früh anzubahnen,
Nicht so schwer ist 's, wie Ihr meint.
Doch muß dieser Sinn selbst in Euch leben,
Seele sein, von Allem, was Ihr thut;
Höchstes habt Ihr so dem Kind gegeben,
Schüßend nun es in sich selber ruht.—
Nichts ist mehr im Stand, es ihm zu rauben,
Jung ein's ist 's im Gemüth und Geist.
Gebt dem Kinde, Eltern! solchen Glauben,
Es Euch durch sein games Leben preist.
Meinet nicht, dazu sei 's noch zu kleine,
Ein Magnet im kleinsten Kinde liegt,
Der ihm zeigt, wo Lebensin'gung eine,
Und auch welcher Sinn durch Trennung
trägt.“



THE CHURCH.

HARK ! the church bell's pleasant sound ;

Let us go, my child,

There, where every Sunday morn

Rings the summons mild.

Through the lofty windows there

Rainbow light is streaming fair ;

From the doors, wide open thrown,

Peals the organ's solemn tone.

CHORUS—"Come !" says the silver bell,

"Come, where the voices tell

Of the God, that dwells above,

Of the God, whose name is love."

Let your heart be pure and clean

When to church you go,

For all sweet and lovely things

There you'll learn to know.

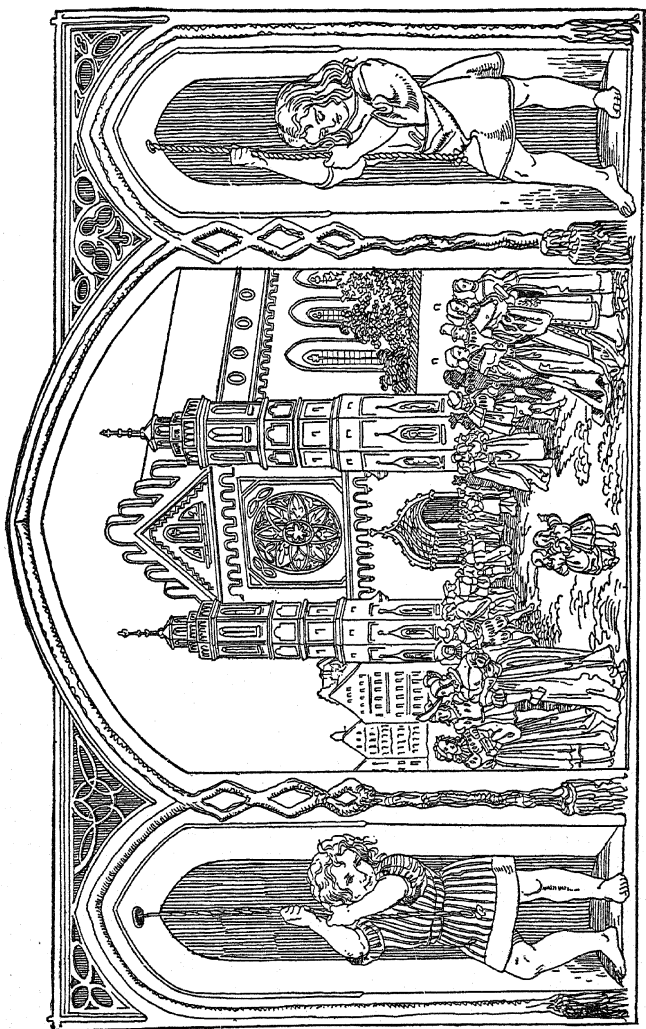
Learn of God, who gives us all—

Birds that sing and streams that fall,

Sun and moon in glorious might,

Trees and flowers in beauty bright.

CHORUS—"Come !" says the silver bell, etc.

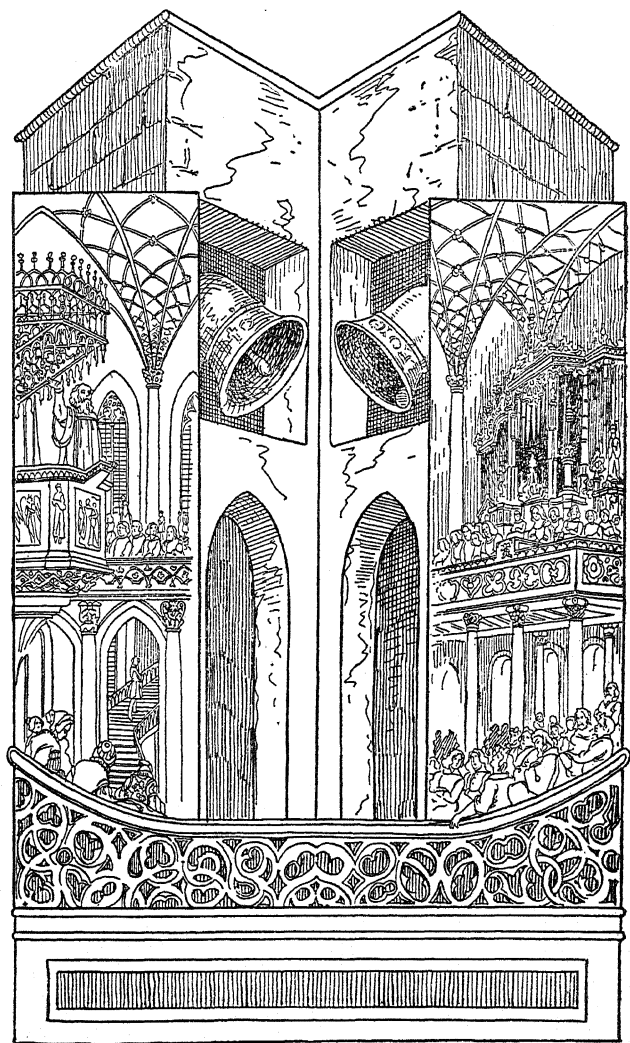


God, who sends the merry breeze
Blowing here and there,
Sends the mighty storms that rage
Through the upper air ;
Yet so loving kind is he,
Every smallest leaf you see
Knows his care and does his will,
Owns his wisdom, working still.
CHORUS—"Come!" says the silver bell, etc.

In the church, so calm, so still,
When your childish heart
With a solemn joy doth fill,
That, too, is his part.
He, who loving parents gave,
Sister sweet and brother brave,
Gives the power to love and bless,
Bringing joy and happiness.
CHORUS—"Come!" says the silver bell, etc.

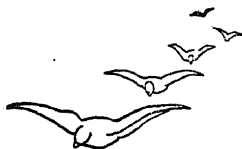
Once he sent, to dwell on earth ,
Jesus, blessed child,
From the hour that gave him birth
Pure and undefiled.
Try, like him, my little child,
To be gentle, kind, and mild :
For 'tis thus your love you'll show
To the God who loves you so.
CHORUS—"Come!" says the silver bell, etc.

LAURA E. RICHARDS



THE LITTLE ARTIST.

Oh, now we'll draw
such pretty things!
See! little birds with
outspread wings,



The sloping hill o'er which
they fly



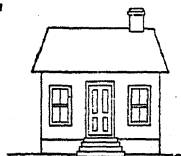
To reach a tree with branches
high—



The tree these birdies love the
best,
Because it holds their own dear
nest.



That was the birdies' home,
and here
We'll draw the children's home,
so dear;



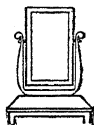
And leading to the very door
Are all these steps—one, two, three,
four.



The window now we'll draw, where we
Look out so many things to see.



O window clear and bright, 'tis you
That let the lovely light pass through!
When sunbeams on this mirror fall,
The light-bird dances on the wall.



Now, if you could but look
behind

The house, this rippling brook
you'd find,

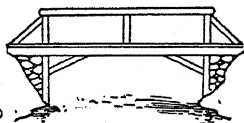


Where swim so many silvery
fish:



And if to cross the brook you
wish,

Why, here's the bridge, so
safe and dry.



Shall we go over, you and I?

What's this? A watering can like
ours,



To fill with water for the flowers.

And now we draw a ladder—see!
A long, long ladder it shall be.
No wonder baby thought he soon
With this could reach the shining moon.



Now here's a cosey pigeon house,
Not hid in any leafy boughs,
But set upon this pole so tall;
Here safely live the pigeons all,
And coo with voices



soft and low
As in and out their
house they go.



Down far below them on the
ground

The hen and chickens walk
around.



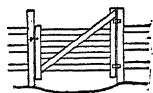
And see! a rabbit next
appears;



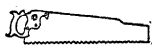
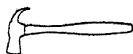
O bunny, you have such long
ears!



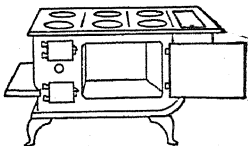
And here's the farmyard gate,
which we
Should always close so carefully.



Now, for the carpenter, we'll draw
A hammer—see! and this sharp saw;
And always gratefully we'll tell
About the house he built so well.



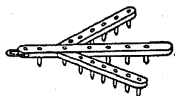
More friends like him we
have, so kind,
We like to bring them to
our mind.



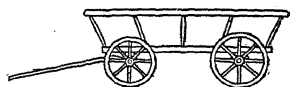
So, baker, since our bread you bake,
An oven now for you we'll make.
And, miller, for the wheat you grind,
This flour barrel you shall find.



Good farmer, here's your harrow
now;
We'll draw, besides, the useful
plough.



A waggon, too, to load with hay,
Or grain, or fruit, some
harvest day.



And now we draw a wheel alone,
Where hub and tire and spokes are
shown.



But look! Far over in the
sky

A dazzling wheel shines
there on high—



The glorious sun, whose spreading rays
Bring many golden, happy days.
And when night darkens all the blue,
The twinkling stars come peeping
through.



Our eyes the wondrous windows
are



Through which we gaze on sun
and star;

And sometimes what we see on
high,



We find in beauty nearer by;
For star shapes glitter in the snow,
And star flowers, too, the meadows show.



And now we'll draw the moon, whose
light

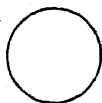
Makes beautiful the silent night:



Sometimes a crescent, thin and clear,

Sometimes a big, round, silver sphere;

But whether round, or like a bow,



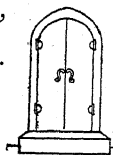
It is the same dear moon, we know.

Now we will draw but one thing more,

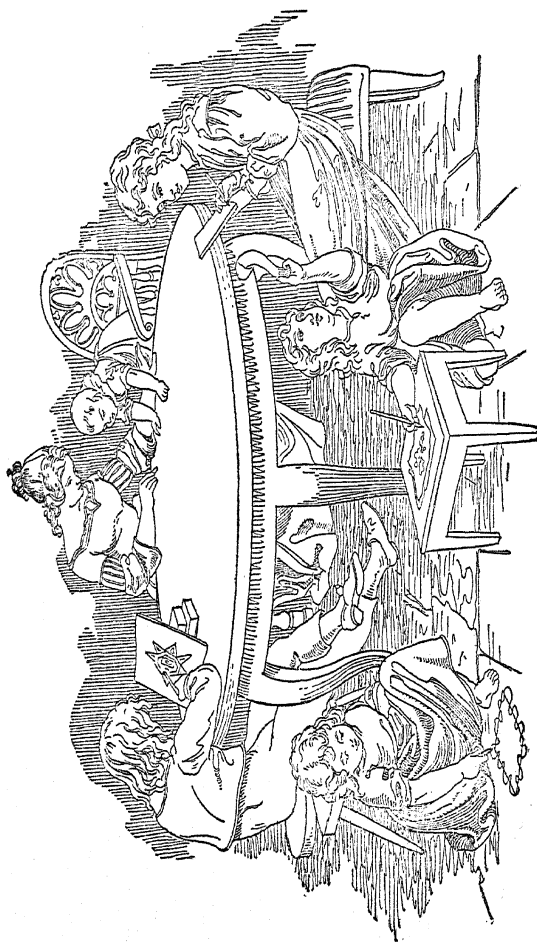
And that shall be the big church door.

But drawing is such happy play,

We'll surely draw again some day.



EMILIE POULSSON.



SONGS AND GAMES.

PLAY WITH THE LIMBS.

161

EMILY HUNTINGTON MILLER.
Allegro Moderato. mf

OLD ENGLISH (17th Century).

1. Up and down and in and out.... Toss the lit - tle
2. Bye and bye, in work and play,... They'll be bus - y

mf

limbs a - bout; Kick the pret - ty dim - pled feet;...
all the day; Wad - ing in the wa - ter clear, ..

That's the way to grow, my sweet! } Up and down and
Run - ning swift for Moth - er dear. }

in and out,... Toss the lit - tle limbs a - bout;

rall. *f*

This way and that, With a pat - a - pat - pat, With

rall. *f*

a tempo.

one, - two, - three! For each lit - tle knee.

a tempo.

PLAY WITH THE LIMBS.

M. J. GARLAND.

Adapted from a Tyrolese Folk Song.

Con moto. mf

1. All a - bout, all a - bout Ba - by's feet are fly - ing;

mf

Press them here, Ba - by dear, While your strength we're try - ing.

FALLING! FALLING!

163

EMILIE POULSSON.

FRED. FIELD BULLARD, Opus 30, No. 3.

Con moto.

Down goes Ba - by, Mother's pet; Up comes Ba - by, laughing yet;

The first system of music is in 6/8 time, marked 'Con moto.' It consists of three staves: a treble staff with a melody, a middle treble staff with a harmonic accompaniment, and a bass staff with a bass line. The lyrics are written below the first staff.

Ba - by well may laugh at harm, While be - neath is Mother's arm.

The second system of music continues the melody and accompaniment from the first system. It also consists of three staves with the same time signature and tempo marking.

Allegro. *rall.*
Down goes Ba - by with-out fear; Up comes Ba - by gai - ly here.

The third system of music introduces a tempo change. The first part is marked 'Allegro.' and the second part is marked 'rall.' (rallentando). It consists of three staves with the same time signature.

a tempo poco piu lento.
All is joy for Ba - by while In the light of Mother's smile.
a tempo poco piu lento.

The fourth system of music continues with the tempo marking 'a tempo poco piu lento.' (a little slower than before). It consists of three staves with the same time signature, ending with a double bar line.

THE WEATHERVANE.

EMILIE POULSSON.

GEORGE L. OSGOOD.

Moderato. (Well accented.)

This way, that way, turns the weath-er-vane; This way,

that way, turns and turns a - gain: Turn - ing, point-ing,

poco rit.
ev - er showing, How the mer - ry wind is blow - - ing.

THE WEATHERVANE.

EMILIE POULSSON.

Arranged from ROBERT KOHL, by E. S.

The weath - er - vane is perch'd on high, It seems as

if... it touch'd the sky; And just... the way the
winds do blow, The weath - er - vane will quick - ly show.

This musical score is for a three-part setting. The top part is a single melodic line. The middle part consists of two staves with a treble and bass clef, featuring a harmonic accompaniment. The bottom part is a single melodic line. The lyrics are written below the staves.

THE TREES.

From "Music for the Kindergarten," by ELEANOR HEERWART.

See the trees all in a row, Gen - tly swaying to and fro;
Hark, the wind is ris - ing now, And the trees be - fore it bow;
How their creaking branches sound, While the leaves are scatter'd round;

This musical score is for a three-part setting. The top part is a single melodic line. The middle part consists of two staves with a treble and bass clef, featuring a harmonic accompaniment. The bottom part is a single melodic line. The lyrics are written below the staves.

Now the pass-ing storm is o'er, Qui-et-ly they stand once more.

This musical score is for a song. It features a treble and bass staff. The melody is in G major (one sharp) and 2/4 time. The lyrics are: "Now the pass-ing storm is o'er, Qui-et-ly they stand once more."

THE WIND MILL.

LOUIS C. ELSON.

Arranged from ADOLPH JENSEN.

Allegretto.

1. The wind-mill's fans a-round they go, As fresh'ning breez-es,
2. But when the sum-mer sun-beams burn, The la-zy fans will

This musical score is for a song. It features a treble and bass staff. The melody is in G major (one sharp) and 2/4 time. The lyrics are: "1. The wind-mill's fans a-round they go, As fresh'ning breez-es, 2. But when the sum-mer sun-beams burn, The la-zy fans will"

on them blow; They crush our oats, they grind our corn, And
scarce-ly turn; The puffs of wind come faint and slow. And

This musical score is for a song. It features a treble and bass staff. The melody is in G major (one sharp) and 2/4 time. The lyrics are: "on them blow; They crush our oats, they grind our corn, And scarce-ly turn; The puffs of wind come faint and slow. And"

bus-y are both night and morn. When blow the wild No-
then the mill will scarce-ly go. The mil-ler with dis-

This musical score is for a song. It features a treble and bass staff. The melody is in G major (one sharp) and 2/4 time. The lyrics are: "bus-y are both night and morn. When blow the wild No-then the mill will scarce-ly go. The mil-ler with dis-"

Words from WIDE AWAKE, by permission of D. Lothrop Company.

From "Songs for Little Children," for the Kindergarten and Primary Schools, by Eleanor Smith. Publishers: Milton Bradley Co., Springfield, Mass.; Thos. Charles Co., Chicago. With permission of author and publishers.

First system of the musical score. It consists of a vocal line and two piano accompaniment lines. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "vem - ber gales, Swift go the arms and full the sails; With pleas - ure sees How light and light - er, grows the breeze; And".

Second system of the musical score. It consists of a vocal line and two piano accompaniment lines. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "joy the miller's heart doth swell, He knows his mill is grinding well. soon, a - las! it whol - ly drops, And then the bus - y wind-mill stops."

Third system of the musical score. It consists of a vocal line and two piano accompaniment lines. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. This system contains no lyrics.

Fourth system of the musical score. It consists of a vocal line and two piano accompaniment lines. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. This system contains no lyrics and ends with a double bar line.

WIND SONG.

ROBERT LOUIS STEVENSON.

E. S.

Allegro moderato.

1. I saw you toss the kites on high, And blow the birds a -
 2. I saw the diff'rent things you did, But al-ways you your-
 3. O you that are so strong and cold, O blow-er, are you

bont the sky, And all a-round I heard you pass, Like
 self you hid; I felt you push, I heard you call, I
 young or old? Are you a beast of field and tree, Or

la-dies' skirts a-cross the grass; O wind a-blow-ing all day long!
 could not see your-self at all; O wind a-blow-ing all day long!
 just a big strong child like me? O wind a-blow-ing all day long!

From "Songs for Little Children," for the Kindergarten and Primary Schools, by Eleanor Smith.
 Publishers: Milton Bradley Co., Springfield, Mass.; Thos. Charles Co., Chicago. With permission
 of author and publishers.

O wind that sings so loud a song! O wind that sings so loud a song!

This musical score is for a three-part setting of the poem. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The accompaniment consists of two staves: a right-hand piano part in treble clef and a left-hand piano part in bass clef. The melody is simple and folk-like, with the lyrics 'O wind that sings so loud a song!' repeated twice.

ALL GONE.

EMILY HUNTINGTON MILLER.

FRED. FIELD BULLARD, Op. 30, No. 8.

Andante con moto. mf

All gone! The sup-per's gone! White bread and milk, so sweet

The first system of the musical score for 'ALL GONE.' It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and dynamics are marked 'Andante con moto. mf'. The lyrics 'All gone! The sup-per's gone! White bread and milk, so sweet' are written below the vocal line. The accompaniment is in treble and bass clefs.

For Ba-by dear to eat,— All gone! The supper's gone!

The second system of the musical score. The lyrics continue: 'For Ba-by dear to eat,— All gone! The supper's gone!'. The musical notation continues across the vocal and piano staves.

Where did Ba-by's sup-per go? Tongue, you had a share, I know;

The third and final system of the musical score. The lyrics conclude with 'Where did Ba-by's sup-per go? Tongue, you had a share, I know;'. The piece ends with a double bar line. The piano part features a simple harmonic accompaniment.

cres - - - - - *cen* - - - - - *do.*

Lit - tle mouth with o - pen lips, Thro' your ro - sy gate it slips;

cres - - - - - *cen* - - - - - *do.*

mf

Lit - tle throat, you know full well Where it went, if you would tell.

mf

f

Lit - tle hands! grow strong: Lit - tle legs! grow long;

f

Lit - tle cheeks! grow red; You have all been fed.

TASTE.—Guessing Game.

171

NORA ARCHIBALD SMITH.

FRED. FIELD BULLARD, Op. 30, No. 6.

Con moto. mp dolce.

O - ver blue eyes, gray or brown, Let the fair white curtains down;

mp dolce.

This system contains two staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the melody for the first line of the song. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The tempo/mood is indicated as 'Con moto. mp dolce.' and 'mp dolce.' is written below the second staff.

Then the red lips o - pen wide, Something nice I'll put in - side.

This system contains two staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the melody for the second line of the song. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Should you tell its prop - er name, You'll have won the guessing game;

This system contains two staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the melody for the third line of the song. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment.

But your tasting must be slow, That the fla - vor you may know.

mf ritard. *a tempo.* *p*

This system contains two staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the melody for the fourth line of the song. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The tempo/mood is indicated as 'mf ritard.', 'a tempo.', and 'p' (piano) at the end of the system.

FLOWER SONG.

NORA ARCHIBALD SMITH.

*Adapted from an old Scotch Melody.**Valse tempo. p dolce.*

Cov - er the eyes all close and tight, - Sweet, oh, so

p dolce.

sweet!..... And gen - tly take this flow - er bright, -

Sweet, oh, so sweet!..... Breathe all its dew - y

fra - grance, dear, - Sweet, oh, so sweet!..... And then its

name we'd like to hear,— Sweet, oh, so sweet!....

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the melody for the vocal part. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a bass accompaniment. The lyrics 'name we'd like to hear,— Sweet, oh, so sweet!....' are written below the top staff.

FLOWER SONG.

KATE L. BROWN.

CARL REINECKE.

Andantino.

1. Smell the flow'r, my child, and see What its perfume breathes to thee;
2. From my ten - der rest - ing place, Lit - tle one, with hap - py face,

p e dolce.

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the melody for the vocal part. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a bass accompaniment. The lyrics '1. Smell the flow'r, my child, and see What its perfume breathes to thee;
2. From my ten - der rest - ing place, Lit - tle one, with hap - py face,' are written below the top staff. The tempo marking '*p e dolce.*' is written below the middle staff.

In its cup so small and bright, Safe - ly hid - den from our sight,
I am talk - ing to thee, dear, Tho' no voice my child may hear;

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the melody for the vocal part. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a bass accompaniment. The lyrics 'In its cup so small and bright, Safe - ly hid - den from our sight,
I am talk - ing to thee, dear, Tho' no voice my child may hear;' are written below the top staff.

calando.

There an an - gel - spir - it dwells, And its mes - sage sweetly tells.
But my perfume, sweet, will tell, Lit - tle friend, I love thee well.

calando.....

*Ped. **

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the melody for the vocal part. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature, providing a bass accompaniment. The lyrics 'There an an - gel - spir - it dwells, And its mes - sage sweetly tells.
But my perfume, sweet, will tell, Lit - tle friend, I love thee well.' are written below the top staff. The tempo marking '*calando.*' is written above the top staff. The tempo marking '*calando.....*' is written below the middle staff. The marking '*Ped. **' is written below the bottom staff.

TICK-TACK!

EMILIE POULSSON.

Moderato. f

Popular Melody from

"Childrens' Songs," by CARL REINECKE.

1. Tick-tack! tick-tack! Hear the old clock saying Tick-tack! Now my Ba-by,
 2. Tick-tack! tick-tack! By your tick-tack steady, Good clock, help me ev - er
 3. Tick-tack! tick-tack! Forward, backward swinging Tick-tack! Telling ever

That he is a clock is play-ing, While his lit - tle arm he swings
 That in time I may be read - y For what - ev - er I must do,
 That the moments swift are winging Would our hearts be free and gay,

Back and forth, and gai-ly sings... Hark now, —
 Eat - ing, sleeping working, too.... Hark now, — } Tick-tack! tick-tack!
 Clock, we must your voice o - bey.... Hark now, — }

rit. a tempo. *p* D. C.

dim. *pp*

Hear the old clock say - ing,— Tick-tack! tick-tack! tick-tack! tick!

TICK! TOCK!

EMILY HUNTINGTON MILLER.

ELEANOR SMITH.

Allegretto.

1. Swing! swong! this is the way Goes the pen-du-lum night and day.
2. Swing! swong! sure and slow Goes the pen-du-lum to.. and fro.

Tick! tock! tick! tock! Nev - er rest - ing says the clock;
Tick! tock! tick! tock! In the morn - ing says the clock,

cresc

Time for work and time for fun, Time to sleep when day is done.
Time to wake from slumber sweet, Time to wash and time to eat.

p

Tick! tock! Hear the clock! Time to rest each lit - tle
 Tick! tock! Hear the clock! Time to o - pen sleep - y

p *cresc.*

This musical score is for the song 'Tick! Tock!'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with a piano (*p*) dynamic. The lyrics are: 'Tick! tock! Hear the clock! Time to rest each lit - tle / Tick! tock! Hear the clock! Time to o - pen sleep - y'. The score includes a crescendo (*cresc.*) marking.

head, Time the chil - dren were in bed....
 eyes, Chil - dren, it is time to rise....

This musical score continues the melody from the previous block. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with a piano (*p*) dynamic. The lyrics are: 'head, Time the chil - dren were in bed.... / eyes, Chil - dren, it is time to rise....'. The score includes a crescendo (*cresc.*) marking.

MOWING GRASS.

EMILIE POULSSON.

German Folk Song.

Moderato. mf

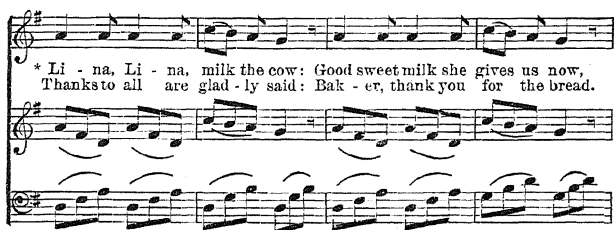
1. Pe - ter, Pe - ter, quick-ly go To the fields the grass to mow;
 2. Now we thank our friends, each one, — Pe - ter for the mow-ing done,

mf

This musical score is for the song 'Mowing Grass'. It features a treble and bass staff in G major (one sharp) and 6/8 time. The melody is simple and rhythmic, with a moderate tempo (*Moderato*) and mezzo-forte (*mf*) dynamic. The lyrics are: '1. Pe - ter, Pe - ter, quick-ly go To the fields the grass to mow; / 2. Now we thank our friends, each one, — Pe - ter for the mow-ing done,'.

Jui - cy grass and hay so sweet, Bring them for the cow to eat.
 Li - na for the milk-ing, too, And for milk, good cow, thank you.

This musical score continues the melody from the previous block. It features a treble and bass staff in G major (one sharp) and 6/8 time. The melody is simple and rhythmic, with a moderate tempo (*Moderato*) and mezzo-forte (*mf*) dynamic. The lyrics are: 'Jui - cy grass and hay so sweet, Bring them for the cow to eat. / Li - na for the milk-ing, too, And for milk, good cow, thank you.'.



* Li - na, Li - na, milk the cow: Good sweet milk she gives us now,
Thanks to all are glad - ly said: Bak - er, thank you for the bread.



rit. *a tempo.*
Milk to drink with rolls or bread,— Thus the lit - tle ones are fed.
Thanks dear Mother shall not miss,— Giv - en with a lov - ing kiss.

rit. *a tempo.*

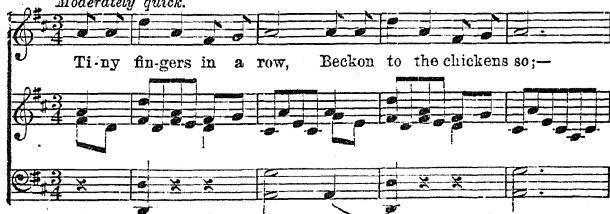
* Pronounced Lee-na.

BECKONING THE CHICKENS.

EMILY HUNTINGTON MILLER.

W. W. GILCHRIST.

Moderately quick.



Ti - ny fin - gers in a row, Beckon to the chickens so;—



Down - y lit - tle chickens dear,— Fingers say, "Come here, come here,"

Chick! chick! chick! chick! chick! 'Fingers say, 'Come here, come here, -

Pretty chickens, soft and small. Do not fear, we love you all.'....

BECKONING THE PIGEONS.

EMILIE POULSSON.

Arranged from KARL REINECKE, *by* ELEANOR SMITH.*Andantino.*

1 Oh, call the pig - eons, ba-by dear. And beckon them to you.

You'll hear them an - swer lov-ing-ly, Coo-coo, coo-coo, coo - coo.

THE FISH IN THE BROOK.

179

Words adapted from "Music for the Kindergarten," by ELEANOR HEERWART.

Arranged from
ROBERT KOHL, by E. S.

Allegretto.

Mer - ry and swift in the crys - - tal stream,

Sil - ver - y lit - - tle fish - - es gleam.

Dart - ing here. skimming there; grace - ful and free

They dive, they rise, How hap - py they must be!

THE FISH IN THE BROOK.

EMILY HUNTINGTON MILLER.

Music adapted from
JOHANNES BRAHMS, by E. S.*Con moto. p*

1. Mer-ry lit-tle fish-es In the brook at play,
2. Pret-ty bod-ies curv-ing, Bend-ing like a bow,

Float-ing in the shal-lows, Dart-ing swift a-way.
Thro' the clear bright wa-ter See them swift-ly go.

mf
Hap-py lit-tle fish-es, Come and play with me.
Hap-py lit-tle fish-es, May we play with you?

mf *p*
No, oh no! the fish-es say, That can nev-er be.
No, oh no! the fish-es say, That would nev-er do.

THE CATERPILLAR.

181

EMILIE POULSSON.

ELEANOR SMITH.

Heavily.

1. Creep - ing, slow - ly, creep - ing, Cat - er - pil - lars
2. Hid - ing now and sleep - ing, In this sleep so

p

mf

now are seen Feast - ing on the leaves so green;
long and strange Comes to them a won - drous change;

mf

Creep - ing, slow - ly creep - - - ing.
Sleep - ing, sound - ly sleep - - - ing.

dim.

Allegretto.

3. Fly - ing, light - ly fly - ing, Now the crawling time is past,
4. Rov - ing, rest - ing, rov - ing, Hon - ey is their dain - ty fare,

mp

But - ter - flies are here at last, Fly - ing, light - ly
Flow - ers sweet the feast pre - pare, Rov - ing, rest - ing,

fly - ing, Fly - ing, light - ly fly - ing.
rov - ing, Rov - ing, rest - ing, rov ing.

The musical score is written for three parts: Treble, Alto, and Bass. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and repetitive, with lyrics that describe a caterpillar's journey and transformation into a butterfly. The lyrics are: "But - ter - flies are here at last, Fly - ing, light - ly Flow - ers sweet the feast pre - pare, Rov - ing, rest - ing, fly - ing, Fly - ing, light - ly fly - ing. rov - ing, Rov - ing, rest - ing, rov ing." The score includes various musical notations such as notes, rests, and bar lines.

BUTTERFLIES.

KATE L. BROWN.

ELIZABETH U. EMERSON.

Moderato.

But - ter - flies, but - ter - flies Seek the lil - y

bell, Rest in the warm, deep heart of the

The musical score is written for three parts: Treble, Alto, and Bass. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and repetitive, with lyrics that describe a butterfly's journey and transformation into a butterfly. The lyrics are: "But - ter - flies, but - ter - flies Seek the lil - y bell, Rest in the warm, deep heart of the". The score includes various musical notations such as notes, rests, and bar lines.

rose. But - ter - flies, but - ter - flies Seek the lil - y

bell, Rest and work till day - light's close.

THE FLYING BIRD.

KATE L. BROWN.

W. W. GILCHRIST.

Rather fast, but with smooth, undulating motion.

1. Fly,..... lit-tle bird, in the gold . . en sun;
2. Fly,..... lit-tle bird thro' the sum - - mer hours,

Fly,..... lit-tle bird, 'till day..... is done;
Fly,..... till the night - wind rocks.... the flow'rs;

Fly,..... lit-tle bird, where grass . . es play;
Fly..... thro' the twi - light and sil - - - ver dew,

This system consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics. The middle staff is a treble piano accompaniment, and the bottom staff is a bass piano accompaniment. The melody is simple and melodic.

Fly..... to the blue heav'n far..... a - way:
Home... to the nest that waits..... for you.

This system continues the melody from the first system. It also consists of three staves (vocal, treble piano, and bass piano). The lyrics are: "Fly..... to the blue heav'n far..... a - way: Home... to the nest that waits..... for you."

Fly! fly! fly! Fly! fly! fly!
Fly! fly! fly! Fly! fly! fly!

This system features a repeated rhythmic pattern. It consists of three staves. The lyrics are: "Fly! fly! fly! Fly! fly! fly!" repeated twice.

Fly..... to the blue heav'n far..... a - way.
Home... to the nest that waits... for you.

This system concludes the piece. It consists of three staves. The lyrics are: "Fly..... to the blue heav'n far..... a - way. Home... to the nest that waits... for you." The music ends with a double bar line.

THE TARGET.

185

EMILY HUNTINGTON MILLER.

FRED. FIELD BULLARD, Op. 30, No. 5.

Andante con moto. mf

One piece this way and one piece that, And a smooth little board that is

mf

This system consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a melody of eighth and sixteenth notes. The middle staff is also a treble clef, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef, containing a bass line of eighth and sixteenth notes. The lyrics 'One piece this way and one piece that, And a smooth little board that is' are written below the first two staves. The dynamic marking 'mf' is placed below the middle staff.

round and flat: Drive in a peg that will hold them well, And

This system consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a melody of eighth and sixteenth notes. The middle staff is also a treble clef, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef, containing a bass line of eighth and sixteenth notes. The lyrics 'round and flat: Drive in a peg that will hold them well, And' are written below the first two staves.

here is a tar - get read-y to sell. "What costs it?" "Three

This system consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a melody of eighth and sixteenth notes. The middle staff is also a treble clef, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef, containing a bass line of eighth and sixteenth notes. The lyrics 'here is a tar - get read-y to sell. "What costs it?" "Three' are written below the first two staves.

ha'-pennies!" "Oh, that is much too dear, For on - ly two

This system consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a melody of eighth and sixteenth notes. The middle staff is also a treble clef, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef, containing a bass line of eighth and sixteenth notes. The lyrics 'ha'-pennies!" "Oh, that is much too dear, For on - ly two' are written below the first two staves.

f

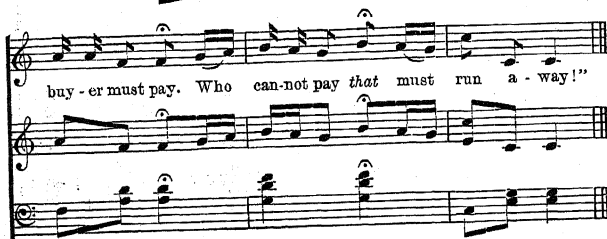


ha'-pen-nies have I here." "Three ha'-pennies is just enough,—

mf deciso.

One for the work and two for the stuff. Three ha'-pen-nies the

mf



buy-er must pay. Who can-not pay that must run a-way!"

PAT-A-CAKE.

EMILY HUNTINGTON MILLER.

Alsation Folk Song.

1. Come, my Ba-by, you shall make.. Moth-er dear a
2. Bak-er, is your ov-en hot?... Bake my cake but

lit - tle cake... Roll it this way, roll it that;
burn it not.... Here's the ov - en, hot and read - y;

Pat the cake all smooth and flat; Mark it there and
Toss the cake in straight and stead - y; Bake it brown and

mark it here, And there's a cake for Moth - er dear.
bring it here: See Ba - by's cake for Moth - er dear.

THE MILL-WHEEL.

KATE L. BROWN.

CARL REINECKE.

Allegretto. mf

1. The bus - y mill, the bus - y.. mill, It work-eth day by..
2. "No, no!" the bus - y mill-wheel cries, "The ris - ing sun I..

day. Up - on its swift-ly turning wheel The shin-ing wa-ters
greet. All day I turn the heav-y stones That grind the golden

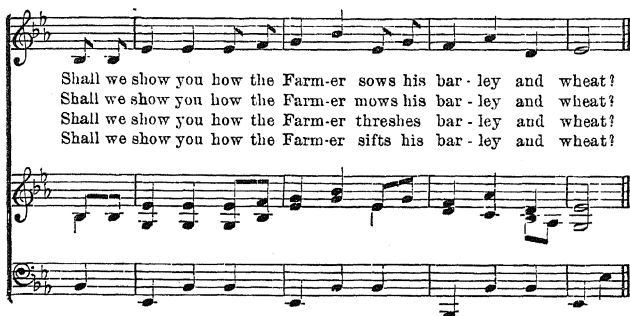
play. O mill-wheel, you will weary grow: Now stop and rest, I pray.
wheat; And hungry children shall be glad For dai-ly bread to eat."

THE FARMER.

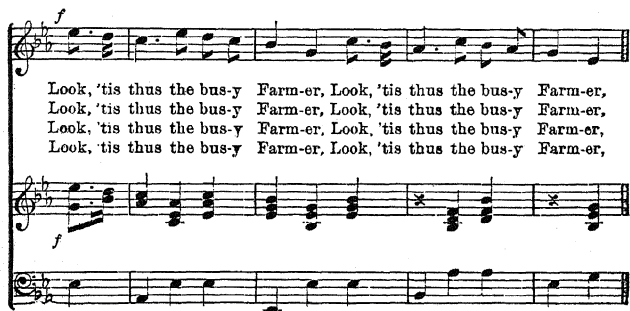
*Melody adapted from Swiss Folk Song.**Moderato. mf*

1. Shall we show you how the Farmer, Shall we show you how the Farmer,
2. Shall we show you how the Farmer, Shall we show you how the Farmer,
3. Shall we show you how the Farmer, Shall we show you how the Farmer,
4. Shall we show you how the Farmer, Shall we show you how the Farmer,

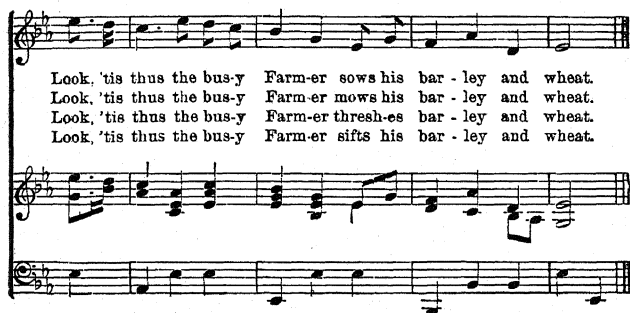
mf Con pedale.



Shall we show you how the Farm-er sows his bar - ley and wheat?
 Shall we show you how the Farm-er mows his bar - ley and wheat?
 Shall we show you how the Farm-er threshes bar - ley and wheat?
 Shall we show you how the Farm-er sifts his bar - ley and wheat?



f
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,



Look, 'tis thus the bus-y Farm-er sows his bar - ley and wheat.
 Look, 'tis thus the bus-y Farm-er mows his bar - ley and wheat.
 Look, 'tis thus the bus-y Farm-er thresh-es bar - ley and wheat.
 Look, 'tis thus the bus-y Farm-er sifts his bar - ley and wheat.

THE BIRD'S NEST.

KATE L. BROWN.

Arranged from ROBERT KOHL, *by* E. S.

Where the wild rose spreads its bow - ers, Hides a nest a -

The first system of the musical score for 'The Bird's Nest'. It consists of three staves: a vocal line in treble clef with a key signature of one flat and a 4/4 time signature, and two piano accompaniment staves in bass clef. The lyrics 'Where the wild rose spreads its bow - ers, Hides a nest a -' are written below the vocal staff.

mong the flow - ers; Dear lit - tle nest, what hold you there?

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'mong the flow - ers; Dear lit - tle nest, what hold you there?' are written below the vocal staff.

Two pretty eggs I hold with care. Soon lit - tle birdies out will creep,

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'Two pretty eggs I hold with care. Soon lit - tle birdies out will creep,' are written below the vocal staff.

Crying, peep, peep, Mother dear, peep,— We love you, peep!

The fourth system of the musical score, which concludes the piece. It continues the vocal line and piano accompaniment. The lyrics 'Crying, peep, peep, Mother dear, peep,— We love you, peep!' are written below the vocal staff.

FROEBEL.

E. S.

Andantino. p

1. In a hedge just where 'tis best, Moth - er.. bird has
2. The eggs are hatch'd, and we can hear Two ti-ny birds cry,

built her nest. Two small eggs she lays, speckled and blue,
"Moth - er dear." Near them let.... us soft - ly creep,

Sits there many days, warm and true; Sits there many days, warm and true.
While the birdlings cry "Peep, peep!" While the birdlings cry "Peep, peep!"

THE BIRD'S NEST.

EMILY HUNTINGTON MILLER.

W. W. GILCHRIST.

In moderate time, and with an easy swing.

Here's a pret-ty cra - dle nest, Snug and warm and round ;

The first system of musical notation for the song 'The Bird's Nest'. It consists of three staves: a treble staff with a melody line, a treble staff with a harmonic accompaniment, and a bass staff with a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The lyrics 'Here's a pret-ty cra - dle nest, Snug and warm and round ;' are written below the first staff.

Cuddled in its down-y... bed, Lit - tle nestling birds we found.

The second system of musical notation. The melody continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The lyrics 'Cuddled in its down-y... bed, Lit - tle nestling birds we found.' are written below the first staff.

Stay! stay! the birdies say, Moth - er, fly not a-way,

The third system of musical notation. The melody continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The lyrics 'Stay! stay! the birdies say, Moth - er, fly not a-way,' are written below the first staff.

Dear! dear! O nev - er fear, Moth - er waits and watches near.

The fourth system of musical notation. The melody continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The lyrics 'Dear! dear! O nev - er fear, Moth - er waits and watches near.' are written below the first staff.

Peep! peep, dear, so dear; Hush! hush! do not fear,

Hush!... my ba - bies, do not fear.

WHAT DOES LITTLE BIRDIE SAY?

TENNYSON.

E. S.

Andante.

1. What does lit - tle bir - die say, In her nest at peep of day?
2. What does lit - tle ba - by say, In her bed at peep of day?

"Let me fly," says lit - tle bir - die, "Mother, let me fly a - way."
Ba - by says, like lit - tle bir - die, "Let me rise and fly a - way."

cresc...... *dim.*.....

“Bir-die, rest a lit-tle lon-ger, ‘Till the lit-tle wings are stronger.”
 “Ba-by, sleep a lit-tle lon-ger, ‘Till the lit-tle limbs are stronger.”

This system contains the first two lines of the song. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the melody.

So she rests a lit-tle lon-ger, Then she flies, she flies a-way.
 If she sleeps a lit-tle lon-ger, Ba-by, too, shall fly a-way.

cresc.

This system contains the next two lines of the song. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains two flats. The lyrics are written below the melody. A crescendo marking (*cresc.*) is placed above the accompaniment line.

LULLABY.

J. W. ELLIOTT.

Andante con moto.

p *fz* *poco cres.*

This system contains the first line of the lullaby. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 2/4. The tempo marking *Andante con moto.* is at the beginning. Dynamic markings *p* (piano), *fz* (forzando), and *poco cres.* (poco crescendo) are indicated.

p

When little Birdie bye-bye goes,

sostenuto. *dim. e ritard.* *p*

This system contains the second line of the lullaby. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains two flats. The tempo marking *p* (piano) is at the beginning. The lyrics "When little Birdie bye-bye goes," are written below the melody. Dynamic markings *sostenuto.* (sustained), *dim. e ritard.* (diminuendo and ritardando), and *p* (piano) are indicated.

cres.
Qui - et as mice in church-es, He puts his head where no one knows,
cres.

pp
On one leg he perch-es. When lit-tle Ba-by bye-bye goes,
pp legato e ben sostenuto.

poco cres. *cres.*
On Mama's arm re-pos-ing; Soon he lies be-neath the clothes, Safe
poco cres. *cres.*

rall.
in the cra-dle doz-ing.
colla voce. *mp* *cres*

When pretty Pus - sy

cen - do. dim. ritard. p

goes to sleep, Tail and nose to - geth - er, Then lit - tle mice a -

round her creep, Light - ly as a feath - er. When lit - tle Ba - by

pp pp legato e ben sostenuto.

goes to sleep, And he is ver - y near us, Then on tip - toe

pp

poco cres. rall. *p*

soft - ly creep, That Ba - by may not hear us. Lul - la - by!

poco cres. rall. *p*

cres. ritard. dim. *pp*

Lul-la - by!..... Lul-la, *p* Lul - la, Lul - la - by!.....

ten. *dim. p* *morendo.* *pp*

ten.

BIRD THOUGHTS.

Author Unknown.

W. W. GILCHRIST.

Briskly.

1. I lived first in a lit - tle house, And lived there ver - y
2. One day I fluttered from the nest, To see what I could

well;.... Thought the world was ver - y, ver - y small,
find;.... Said the world is sure - ly made of leaves,

And made of pale-blue shell.... I lived next
I have been ver-y blind.... I at length

in a lit-tle nest, Nor need-ed an-y oth-er;
flew be-yond the tree, Quite fit for grown up-la-bors;

Tho't the world whol-ly made of straw, And brooded by my moth-er.
I don't know how the world is made, And neither do my neigh-bors.

THE FLOWER BASKET.

KATE L. BROWN.

R. KOHL.

Con moto.

From the willow branches slender, With their leaves so green and ten-der,

First system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Lit - tle baskets we are weaving, All our sweetest flowers receiv-ing ;".

Lit - tle baskets we are weaving, All our sweetest flowers receiv-ing ;

Second system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "To.. our parents we are bringing Pret-ty gifts with joy and singing :".

To.. our parents we are bringing Pret-ty gifts with joy and singing :

Third system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "La, la, la, la, Dearest Pa-pa, Flow'rs we bring to you,.....".

La, la, la, la, Dearest Pa-pa, Flow'rs we bring to you,.....

Fourth system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "La, la, la, la, Dearest Mama, Flow'rs we bring to you,.....".

La, la, la, la, Dearest Mama, Flow'rs we bring to you,.....

THE FLOWER BASKET.

EMILY HUNTINGTON MILLER.

ELEANOR SMITH.

Allegretto. p

Weave the lit - tle bask - et, fill it up with po - sies,

The first system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/8 time signature. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of two flats and a 4/8 time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 4/8 time signature, containing a bass line. The lyrics 'Weave the lit - tle bask - et, fill it up with po - sies,' are written below the top staff. A dynamic marking 'p' (piano) is placed below the bottom staff.

Ros - es from the gar - den blos - soms from the wood,

The second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/8 time signature. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of two flats and a 4/8 time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 4/8 time signature, containing a bass line. The lyrics 'Ros - es from the gar - den blos - soms from the wood,' are written below the top staff. A dynamic marking 'p' (piano) is placed below the bottom staff.

With our birth-day wish - es, with our songs and kiss - es,

The third system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/8 time signature. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of two flats and a 4/8 time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 4/8 time signature, containing a bass line. The lyrics 'With our birth-day wish - es, with our songs and kiss - es,' are written below the top staff. A dynamic marking 'p' (piano) is placed below the bottom staff.

Give it to the fa - ther, dear and kind and good ;

The fourth system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/8 time signature. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of two flats and a 4/8 time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 4/8 time signature, containing a bass line. The lyrics 'Give it to the fa - ther, dear and kind and good ;' are written below the top staff. A dynamic marking 'p' (piano) is placed below the bottom staff.

Musical score for "The Flower Basket" (Concluded). The score is in G major (one sharp) and 2/4 time. It consists of two systems of three staves each. The first system features a vocal melody with the lyrics "Tra la la la la la, la la la la la," and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The second system continues the vocal melody with the lyrics "Give it to the fa - ther, dear and kind and good." and includes a *poco rit.* (ritardando) marking above the staff. The piano accompaniment also includes a *poco rit.* marking below the staff.

THE PIGEON-HOUSE.

EMILY HUNTINGTON MILLER.

ROBERT KOHL, arr. by E. S.

Moderato.

Musical score for "The Pigeon-House" by Emily Huntington Miller, arranged by Robert Kohl. The score is in G major (one sharp) and 6/8 time, marked *Moderato*. It consists of two systems of three staves each. The first system features a vocal melody with the lyrics "O see my pigeon-house, so high! My pret-ty pig - eons haste to fly;" and a piano accompaniment. The second system continues the vocal melody with the lyrics "To pleasant fields they quickly go, So bus - y gleaming to and fro;" and includes a *poco rit.* (ritardando) marking above the staff. The piano accompaniment also includes a *poco rit.* marking below the staff.

And when they come back to rest at night, a - gain I close my

pigeon-house tight, Coo, coo, .. coo, coo, ... Coo, coo, coo, coo, coo, coo, ...

p

This block contains a musical score for a song. It features three systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with the lyrics 'pigeon-house tight, Coo, coo, .. coo, coo, ... Coo, coo, coo, coo, coo, coo, ...'. The third system continues the piano accompaniment, marked with a piano (*p*) dynamic.

NAMING THE FINGERS.

LAURA E. RICHARDS.

French Folk Song.

Andante non troppo. mf dolce.

1. This is lit - tle Tommy Thumb, Round and smooth as a - ny plum.
2. This is might-y To - by Tall: He's the big-gest one of all.

mf dolce.

This is bus-y Pe - ter Pointer; Sure-ly he's a dou-ble-joint-er.
This is dain-ty Reu-ben Ring; He's too fine for a - ny - thing.

This block contains a musical score for a song titled 'NAMING THE FINGERS.' by Laura E. Richards. It is a French Folk Song. The tempo and mood are indicated as 'Andante non troppo. mf dolce.' The score is in 4/4 time and features a vocal line and a piano accompaniment. The lyrics are: '1. This is lit - tle Tommy Thumb, Round and smooth as a - ny plum. 2. This is might-y To - by Tall: He's the big-gest one of all.' The piano accompaniment is marked with a mezzo-forte (*mf dolce*) dynamic. The score continues with two more systems of music, each with a vocal line and a piano accompaniment. The lyrics for the second system are: 'This is bus-y Pe - ter Pointer; Sure-ly he's a dou-ble-joint-er. This is dain-ty Reu-ben Ring; He's too fine for a - ny - thing.'

rall.



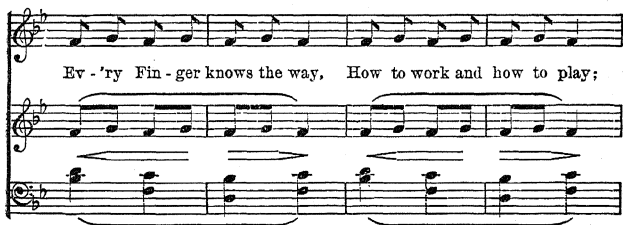
3. And this lit - tle wee one, may be, Is the pret - ty Fin - ger Ba - by.

a tempo.



All the five we've counted now, Bus - y Fin - gers in a row.

a tempo.



Ev - 'ry Fin - ger knows the way, How to work and how to play;

lento e marcato.



But to - geth - er they work best, Each one help - ing all the rest.

lento e marcato.

THE GREETING.

EMILIE POULSSON.

*Adapted from a Scotch Folk Song.**Allegretto. mf*

Now see them here, these friends so dear, As they to- geth - er meet, ..

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics 'Now see them here, these friends so dear, As they to- geth - er meet, ..' are written below the first two staves.

With bows po - lite and fac - es bright, Each oth - er they will greet.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the second line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics 'With bows po - lite and fac - es bright, Each oth - er they will greet.' are written below the first two staves. A 'cres.' marking is present above the bottom staff.

f ten.
"Oh, how do you do? And how do you do? And how do you do a - gain?"

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the third line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics '"Oh, how do you do? And how do you do? And how do you do a - gain?"' are written below the first two staves. A 'f ten.' marking is present above the first staff, and a 'f' marking is present above the bottom staff.

And how do you do? And how do you do?" Say all these lit - tle men...

The fourth system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the fourth line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics 'And how do you do? And how do you do?" Say all these lit - tle men...' are written below the first two staves.

THUMBS AND FINGERS SAY, "GOOD MORNING." 205

Words adapted from FROEBEL.

E. S.

Allegro vivace. mf

Thumbs and fin - gers say, "Good - morn-ing, 'Tis a ver - y

mf

mf

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Thumbs and fin - gers say, "Good - morn-ing, 'Tis a ver - y'. The piano part includes dynamic markings of *mf* and crescendo/decrescendo hairpins.

pleas - ant day, Lit - tle point - ers bow po - lite - ly,

This system contains the second line of music. The vocal melody continues with the lyrics 'pleas - ant day, Lit - tle point - ers bow po - lite - ly,'. The piano accompaniment continues with similar rhythmic patterns.

Tall men nod and smile so bright-ly; While the rest with

p

p

This system contains the third line of music. The vocal melody includes the lyrics 'Tall men nod and smile so bright-ly; While the rest with'. The piano part has a *p* (piano) dynamic marking.

joy - ful greet-ing, All their lit - tle friends are meet-ing.

f rit e dim.

f rit e dim.

This system contains the final line of music. The vocal melody concludes with the lyrics 'joy - ful greet-ing, All their lit - tle friends are meet-ing.' The piano part features a *f rit e dim.* (forte, ritardando, and diminuendo) marking.

EMILIE POULSSON.

W. W. GILCHRIST.

This is the lov - ing Moth - er, Al - ways good,

The first system of the musical score for 'The Family'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'This is the lov - ing Moth - er, Al - ways good,' are written below the vocal line. The piano accompaniment features chords and moving lines in both hands.

al - ways dear; This is the bus - y Fa - ther, Al - ways brave,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'al - ways dear; This is the bus - y Fa - ther, Al - ways brave,' are written below the vocal line. The piano accompaniment continues with harmonic support for the vocal melody.

full of cheer; This is the mer - ry broth - er,

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'full of cheer; This is the mer - ry broth - er,' are written below the vocal line. The piano accompaniment continues with harmonic support for the vocal melody.

grown so strong and tall; This is the gen - tle sis - ter,

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'grown so strong and tall; This is the gen - tle sis - ter,' are written below the vocal line. The piano accompaniment continues with harmonic support for the vocal melody.

This is the Ba-by small..... Here, then, they all to -

The first system of the musical score for 'THE FAMILY'. It consists of three staves: a treble staff with a melody, a middle staff with a harmonic accompaniment, and a bass staff with a bass line. The key signature has one sharp (F#). The lyrics are 'This is the Ba-by small..... Here, then, they all to -'.

geth - er glad - ly meet, glad - ly meet;

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'geth - er glad - ly meet, glad - ly meet;'.

Here is the hap-py fam-i - ly, All com-plete, all com-plete.

The third system of the musical score, concluding the piece. The lyrics are 'Here is the hap-py fam-i - ly, All com-plete, all com-plete.'.

THE FAMILY.

EMILIE POULSSON.

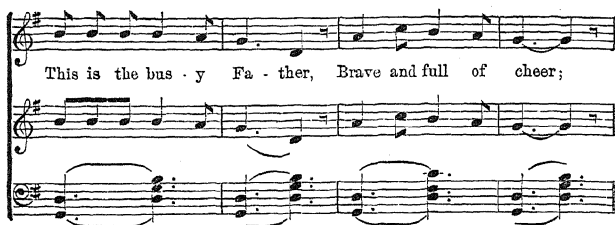
EUPHEMIA M. PARKER.

*Lento ma non troppo. mp dolce.**(The Refrain after a French Folk Song.)*


This is the lov-ing Moth-er, Al-ways good and dear;..

mp dolce.

The musical score for the refrain of 'THE FAMILY'. It consists of three staves. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are 'This is the lov-ing Moth-er, Al-ways good and dear;..'. The tempo/mood is indicated as *mp dolce.*



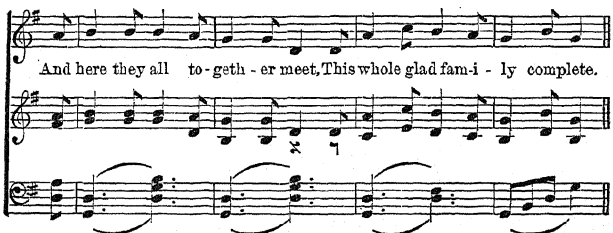
This is the bus - y Fa - ther, Brave and full of cheer;



This is the mer - ry Broth - er, Grown so strong and tall;...



This is the gen - tle Sis - ter, This the Ba - by small...



And here they all to - geth - er meet, This whole glad fam - i - ly complete.

f REFRAIN, *animato*.

This hap - py, hap - py fam - i - ly, They love each oth - er well;...

f animato.

This hap - py, hap - py fam - i - ly, In joy and peace they dwell...

THE FAMILY.

EMILIE POULESON.

*Austrian Folk Song.**Allegretto.*

* 1. Here's Grand - pa - pa and Grand - ma - ma, And Fa - ther, too, and

Moth - er, With Ba - by wee, one fam - i - ly; Oh,

z, for right hand.

how they love each oth - er. † 2. The Aunt and Un - cle

rall.
now we see, And lit - tle Cous - ins, one—two—three: And

a tempo.
this good fam - i - ly is found In hap - py love to -

a tempo.
geth - er bound, In love to - geth - er bound.

† 2, for left hand.

EMILIE POULSSON.

Adapted from a French Folk Song.

Moderato. mf

The Thumb is one, The Point-er two, The Mid-dle Fin-ger

mf

This system contains three staves of music. The top staff is a vocal line in 2/4 time, starting with a treble clef and a key signature of one flat. It includes lyrics and has two accents (^) over the notes for 'one' and 'two'. The middle staff is a piano accompaniment in the same key and time, starting with a treble clef. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef. The dynamic marking *mf* is placed below the middle staff.

three; Ring Fin-ger four, Lit-tle Fin-ger five, And that is all you

This system contains three staves of music. The top staff is a vocal line in 2/4 time, starting with a treble clef and a key signature of one flat. It includes lyrics and has three accents (^) over the notes for 'three', 'four', and 'five'. The middle staff is a piano accompaniment in the same key and time, starting with a treble clef. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef.

see. Now we have put them all to bed, A

p

p

This system contains three staves of music. The top staff is a vocal line in 2/4 time, starting with a treble clef and a key signature of one flat. It includes lyrics and has a dynamic marking *p* above the first measure. The middle staff is a piano accompaniment in the same key and time, starting with a treble clef. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef. The dynamic marking *p* is also placed below the first measure of the bottom staff.

qui-et sleep to take, And soft-ly sing a lul-la-by,

pp

pp

This system contains three staves of music. The top staff is a vocal line in 2/4 time, starting with a treble clef and a key signature of one flat. It includes lyrics and has a dynamic marking *pp* above the first measure. The middle staff is a piano accompaniment in the same key and time, starting with a treble clef. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef. The dynamic marking *pp* is also placed below the first measure of the bottom staff.

cresc. mp *dim.*

Lest they too ear - ly wake: Lul-la - by, lul-la - by, lul-la -

cresc. mp *dim.*

(LULLABY. Peruvian Slumber Song.)

mf ma dolce.

by. All hush'd and still the bird-ies sit up - on the branch-es

mf ma dolce.

high; The flow'rets hang their pret-ty heads, The wind sings lul - la -

p

by; Lul - la - by, lul - la - by, lul - la - by.

p

GO TO SLEEP, THUMBKIN.

213

Adapted from FROEBEL.

E. S.

Andante sostenuto. p

Now go to sleep, my Thumbkin, so clum - sy and strong; And

p

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 6/8 time. The first staff has a melody line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The tempo is marked 'Andante sostenuto' and the dynamics are 'p' (piano).

you, Point - ing Fin - ger, you've worked all day long. You

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 6/8 time. The first staff has a melody line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The tempo is marked 'Andante sostenuto' and the dynamics are 'p' (piano).

Tall Child I see you are nod - ding your head; And

mf

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 6/8 time. The first staff has a melody line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The tempo is marked 'Andante sostenuto' and the dynamics are 'mf' (mezzo-forte).

Ring Fin - ger, too, is 'most read - y for bed. Then

p

This system contains the final two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 6/8 time. The first staff has a melody line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The tempo is marked 'Andante sostenuto' and the dynamics are 'p' (piano).

cov - er the ba - by, too sleep - y for fun. Good

rit. night, lit - tle chil - dren; a kiss for each one.

rit.

Detailed description: This is a musical score for a song. It consists of two systems of three staves each. The first system has a treble staff with a melody, a middle staff with chords, and a bass staff with a simple accompaniment. The lyrics 'cov - er the ba - by, too sleep - y for fun. Good' are written below the first staff. The second system continues the melody and accompaniment, with the lyrics 'night, lit - tle chil - dren; a kiss for each one.' and a 'rit.' (ritardando) marking above the first staff. The bass staff also has a 'rit.' marking. The piece concludes with a double bar line.

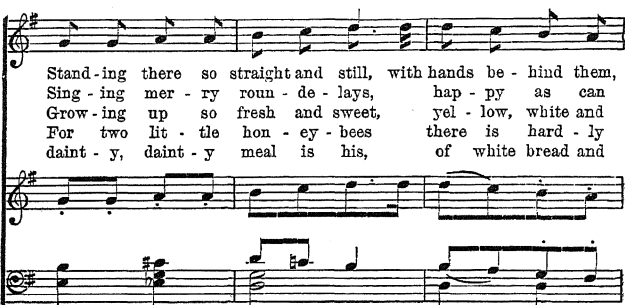
FIVE IN A ROW.

Adapted from REINECKE.

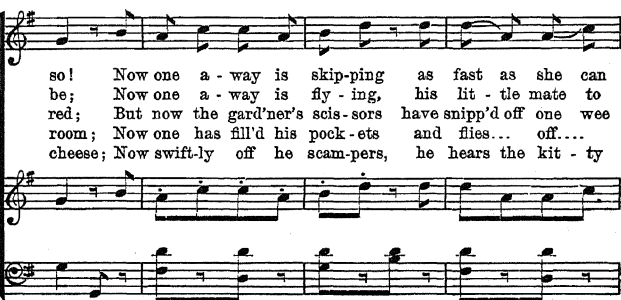
Allegretto.

1. Five lit - tle maid - ens all... in a row,
 2. Four lit - tle bob - o - links sit - ting in a tree,
 3. Three lit - tle ros - - es in the gar - den bed,
 4. Two lit tle hon - ey bees on a clo - ver bloom,
 5. One lit - tle mou - - sie din - ing at his ease, A

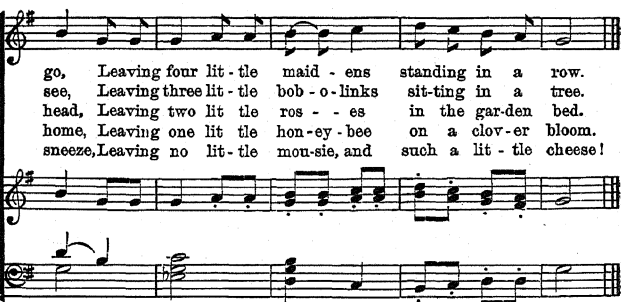
Detailed description: This is a musical score for a song. It consists of two systems of three staves each. The first system has a treble staff with a melody, a middle staff with chords, and a bass staff with a simple accompaniment. The lyrics are written below the first staff. The second system continues the melody and accompaniment. The piece concludes with a double bar line.



Stand - ing there so straight and still, with hands be - hind them,
Sing - ing mer - ry roun - de - lays, hap - py as can
Grow - ing up so fresh and sweet, yel - low, white and
For two lit - tle hon - ey - bees there is hard - ly
daint - y, daint - y meal is his, of white bread and




so! Now one a - way is skip - ping as fast as she can
be; Now one a - way is fly - ing, his lit - tle mate to
red; But now the gard'ner's scis - sors have snipp'd off one wee
room; Now one has fill'd his pock - ets and flies... off...
cheese; Now swift - ly off he scam - pers, he hears the kit - ty




go, Leaving four lit - tle maid - ens standing in a row.
see, Leaving three lit - tle bob - o - links sit - ting in a tree.
head, Leaving two lit tle ros - es in the gar - den bed.
home, Leaving one lit tle hon - ey - bee on a clov - er bloom.
sneeze, Leaving no lit - tle mou - sie, and such a lit - tle cheese!


KATE L. BROWN.

*Music arranged from CARL REINECKE, by E. S.**Moderato.*


1. Rippling, sparkling in the sun, See the laughing brook-lets run :
 2. Now the mer-ry lark on high Car-ols sweet-ly from the sky ;
 3. Thus the hand, so small a thing, Still may sweetest mu - sic bring ;



Tell me, brooklet, in your play, Tell the song you sing to - day ;
 Wide he spread his flutt'ring wings, Showing gladness as he sings ;
 Fin-gers, you must move a - long, You may help to make the song ;



Up and down the fin - gers go, Brooklets singing as they flow.
 Up and down the fin - gers go, 'Tis the lark's song here be - low.
 Up and down the fin - gers go, Wak-en mu-sic sweet and low.

THE HAPPY BROTHERS AND SISTERS. 217

LAURA E. RICHARDS.

Old French Lullaby.

Andantino. p

1. Five lit - tle chil - dren, Bus - y all the day;

Light goes and night comes,— Sleep - y now are they.

2. Say the pray'r soft - ly, Close the tired eyes;
3. Hap - py, hap - py chil - dren, Fast a - sleep are you;

May our Heav'nly Fa - ther Watch us till we rise.
Drop the head, go to bed: We are sleep - y too.

Adapted from FROEBEL, by KATE S. KELLOGG.
Allegretto. p Legato.

E. S.

“La - dy Moon, La - dy Moon, sail - ing so high, Drop down to ba - by, from

The first system of the musical score is in 4/4 time, featuring a treble and bass staff. The melody is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the treble staff. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

out the great sky!” “Ba - by - kin, ba - by - kin, down far be - low,

The second system continues the melody and accompaniment. The lyrics are written below the treble staff. The piano accompaniment features a more active bass line in the left hand.

I hear thee call - ing, I hear thee call - ing, I hear thee call - ing. Yet

The third system continues the melody and accompaniment. The lyrics are written below the treble staff. The piano accompaniment features a more active bass line in the left hand. The system ends with a *poco rit.* marking.

I can - not go.

The fourth system continues the melody and accompaniment. The lyrics are written below the treble staff. The piano accompaniment features a more active bass line in the left hand. The system ends with a double bar line.

But La-dy moon sendeth thee

f poco rit. *a tempo.*

This system contains the first three staves of music. The vocal line (treble clef) begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with eighth notes. The piano accompaniment (bass clef) features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *f* and *poco rit.*, followed by *a tempo.*

Soft shin-ing rays, "Moon loves the ba-by," the moon-light says;

This system contains the next three staves. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the eighth-note accompaniment. The lyrics are written below the vocal staff.

In her house dark and blue, though she must stay, Kind-ly she'll watch thee,

cresc.

This system contains the next three staves. The vocal line continues with eighth notes. The piano accompaniment features a crescendo in the right hand, indicated by the *cresc.* marking and a series of dots.

kindly she'll watch thee, Kindly she'll watch thee, till dawns the new day."

f poco rit.

This system contains the final three staves. The vocal line concludes with a double bar line. The piano accompaniment ends with a final chord. Dynamic markings include *f* and *poco rit.*

O LOOK AT THE MOON.

Mrs. FOLLEN.

W. W. GILCHRIST.

About Waltz Time.

O look..... at the moon,..... She is shin - - ing up

The first system of musical notation for the song. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef with many rests, and a bass line in bass clef. The time signature is 3/4. The lyrics are 'O look..... at the moon,..... She is shin - - ing up'.

there,..... O Moth . . . er! she looks..... like a

The second system of musical notation. It continues the vocal melody and piano accompaniment. The lyrics are 'there,..... O Moth . . . er! she looks..... like a'.

lamp..... in the air..... Last week she was small, And

The third system of musical notation. The lyrics are 'lamp..... in the air..... Last week she was small, And'.

shap'd like a b w, But now she's grown big And round as an O..... And

The fourth system of musical notation. The lyrics are 'shap'd like a b w, But now she's grown big And round as an O..... And'.

there.... is a star,.... Close by her,..... and may be..... That

This system consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a treble clef with a chordal accompaniment. The bottom staff is a bass clef with a bass line. The music is in 2/4 time and features a simple, lullaby-like melody.

small,.... twinkling star..... Is her lit - - tle ba - by.....

This system also consists of three staves, continuing the melody and accompaniment from the first system. It ends with a double bar line.

THE LITTLE MAIDEN AND THE STARS.

EMILY HUNTINGTON MILLER.


GEORGE L. OSGOOD.

Moderato and Sweetly.

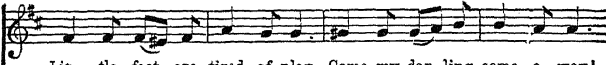
1. Now the stars be - gin to peep. In the sky so pure and bright;
 2. See the moth - er star so dear! With her lit - tle chil - dren small,
 3. "Mother star! I wish I knew How your ba - bies go to bed;
 4. Come, my darling! while you sleep On your pil - low soft and white,

With the movement of a cradle song.

This system includes a list of four verses of lyrics. The music is in 6/8 time, indicated by the '6' over the '8' in the key signature. It features a simple, lullaby-like melody with a bass line. The music is in G major, indicated by one sharp (F#) in the key signature.

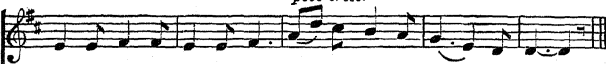


Ba - by soon must go to sleep, She must bid the stars good-night:
 And the fa - ther watching near, Pret - ty stars! I love you all!
 Do they run as chickens do, Hid - ing ev - 'ry yel - low head?
 Stars will thro' your win - dow peep, Smiling, "Ba - by, dear, good-night!




Lit - tle feet are tired of play, Come, my dar - ling, come a - way!
 When I shut my eyes to sleep, All the night your watch you keep;
 Do you tuck them soft and deep In a fleec - y cloud to sleep?
 Sweet - ly dreams and safe - ly rest In your pret - ty cra - dle nest!

poco cresc.



Lit - tle feet are tired of play, Come, my darling, come a - way!
 When I shut my eyes to sleep, All the night your watch you keep.
 Do you tuck them soft and deep, In a fleec - y cloud to sleep?
 Sweetly dreams and safely rest In your pret - ty cra - dle nest!"

poco ritard. *a tempo.* *poco rit.*



THE CHILD AND THE STAR.

223

Andante con moto e tranquillo.

J. W. ELLIOTT.

1. Lit - tle star that shines so bright, Come and peep at me to - night,
 2. Lit - tle star! O tell me, pray, Where you hide yourself all day?
 3. Lit - tle Child! at you I peep While you lie so fast a - sleep;
 4. For I've ma - ny friends on high, Liv - ing with me in the sky,

For I of - ten watch for you In the pret - ty sky so blue.
 Have you got a home like me, And a fa - ther kind to see?
 But when morn be - gins to break, I my homeward jour - ney take.
 And a lov - ing Fa - ther, too, Who commands what I'm to do.

TWINKLE, TWINKLE LITTLE STAR.

Allegretto moderato.

J. W. ELLIOTT.

1. Twin - kle, twin - kle, lit - tle star, How I won - der what you are!

p *poco rit.*

Up a - bove the world so high, Like a dia - mond in the sky.

p *f* *fz* *p poco rit.*

mf *p*

2. When the blaz - ing sun is gone, When he noth - ing shines up - on,
3. Then the trav - ler in the dark Thanks you for your ti - ny spark:

mf *dim.* *p*

p *poco rit.*

Then you show your lit - tle light, Twin - kle, twin - kle, all the night.
How could he see where to go, If you did not twin - kle so?

p *f* *fz* *p poco rit.*

mf *p*

4. In the dark blue sky you keep, Oft - en through my curtains peep,
5. As your bright and ti - ny spark Lights the trav - ler in the dark.

mf *dim.* *p*

p *poco rit.*

For you nev - er shut your eye, Till the sun is in the sky.
Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

STARS AND DAISIES.

E. S.

Dolce.

1. The stars are ti - ny dai - sies high,
2. The star buds blos - som in the night, And

Sostenuto.

Ope - ning and shut - ting in the sky, While dai - sies are the
love the moons calm, ten - der light, But dai - sies bloom out

stars be - low, Twink - ling and spark - ling as they grow,
in the day, Watch - ing the bright sun on his way.

mp

This musical score is for a three-part setting. The top staff is the vocal line in G major, 4/4 time, with lyrics. The middle staff is the piano accompaniment in G major, 4/4 time, featuring a melody with a crescendo hairpin and a mezzo-piano (*mp*) dynamic marking. The bottom staff is the bass line in G major, 4/4 time.

THE LIGHT BIRD.

Arranged from ROBERT KOHL, by E. S.

1. O pret - ty bird, O shin - ing bird, O bright bird on the wall!
2. The pret - ty bird, the shin - ing bird That flies up-on the wall!

This system contains the first two lines of the song. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time, with a melody that includes a crescendo. The bass line is in G major, 4/4 time.

O pret - ty bird, O shin - ing bird, Be still and hear my call!
Is made of light all pure and bright, It can-not hear your call;

This system contains the third and fourth lines of the song. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time, with a melody that includes a crescendo. The bass line is in G major, 4/4 time.

Why will you fly a - way, dear? Why won't you come and play, dear?
No hand can catch the light bird, The pret - ty bird, the bright bird!

This system contains the fifth and sixth lines of the song. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time, with a melody that includes a crescendo. The bass line is in G major, 4/4 time.

O pret - ty bird, O shin - ing bird, O bright bird on the wall!
But eyes may catch and hearts may hold The light bird on the wall!

THE LIGHT BIRD.

ELIZABETH CHARLES LE BOURGEOIS.

ELFANOR SMITH.

Lightly.

O bir - die, gleam - ing on the wall, Gleam - ing, gleam - ing,

Are you com - ing when I call, Or... am I dreaming?

'Tis the light bird, A ver - y bright bird, That is gleaming on the wall,

'Tis the light bird, A ver - y bright bird, But it can not hear your call.

The musical score for 'The Light Bird' consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring chords and some grace notes. The bottom staff is a piano accompaniment in bass clef, also featuring chords. The key signature has one sharp (F#) and the time signature is 4/4.

THE SHADOW RABBIT.

LAURA E. RICHARDS.

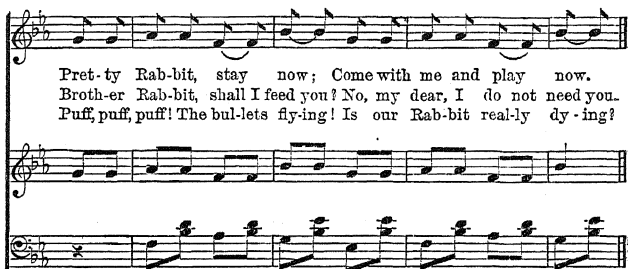
*Child Song (Old French).**Moderato. mf*

1. Hey, the Rab-bit! Ho, the Rab-bit! See the Rab-bit on the wall,
2. Now the Rab-bit sits up - right, Munching grass with all his might,
3. Down our Rab-bit cow-ers now; Sure some dan-ger low-ers now.

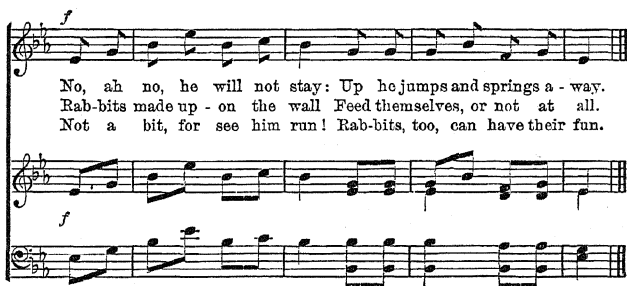
The musical score for 'The Shadow Rabbit' consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring chords. The bottom staff is a piano accompaniment in bass clef, featuring chords. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo and dynamics are marked 'Moderato. mf'.

Pricks his ears, for that's his hab-it; Pricks them up and lets them fall.
See him wrin- kle up his nose... What's that for, do you sup-pose?
See, the Hun- ter with his gun... Thinks he's going to have some fun.

This block contains the continuation of the musical score for 'The Shadow Rabbit'. It consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring chords. The bottom staff is a piano accompaniment in bass clef, featuring chords. The key signature has two flats (Bb, Eb) and the time signature is 4/4.



Pret-ty Rab-bit, stay now; Come with me and play now.
 Broth-er Rab-bit, shall I feed you? No, my dear, I do not need you.
 Puff, puff, puff! The bul-lets fly-ing! Is our Rab-bit real-ly dy-ing?



f
 No, ah no, he will not stay: Up he jumps and springs a - way.
 Rab-bits made up - on the wall Feed themselves, or not at all.
 Not a bit, for see him run! Rab-bits, too, can have their fun.

THE LITTLE WINDOW.

EMILY HUNTINGTON MILLER.

W. W. GILCHRIST.

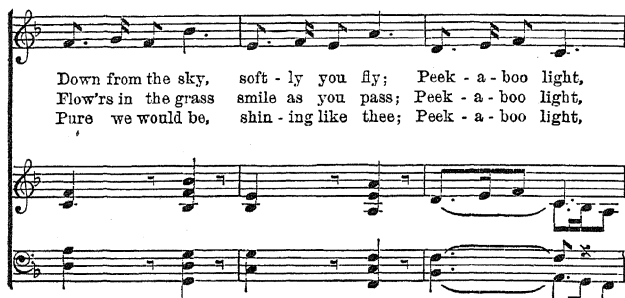
Briskly and gracefully.


1. Peek - a-boo, peek - a-boo light,.... beau - ti - ful, beau - ti - ful
 2. Peek - a-boo, peek - a-boo light,.... beau - ti - ful, beau - ti - ful
 3. Peek - a-boo, peek - a-boo light,.... beau - ti - ful, beau - ti - ful

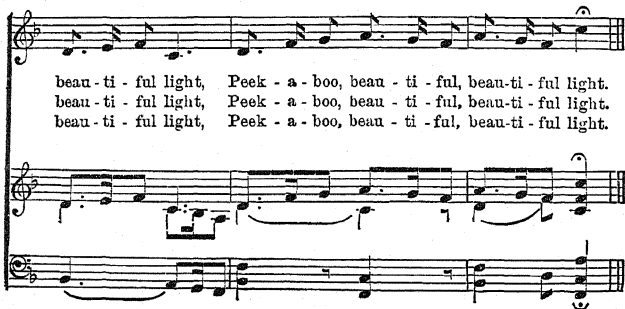
Ped. *



light!..... Shin - ing so clear thro' my win - dow bright;
 light!..... Mak - ing the fields and mead - ows so bright;
 light!..... Love is the sun - shine that makes the heat bright;



Down from the sky, soft - ly you fly; Peek - a - boo light,
 Flow'rs in the grass smile as you pass; Peek - a - boo light,
 Pure we would be, shin - ing like thee; Peek - a - boo light,



beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light.
 beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light.
 beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light.

THE WINDOW.

231

GEORGE H. PAGE.

ELEANOR SMITH.

Tranquillo.

1. Come, love - ly light, and shine on us, And makes us warm and bright;
2. "Dear child, the sun has sent me down To make an - oth - er day,

mf

You shine on us, we'll gaze on you, For day has conquered night.
And help you tread the path of right, By light-en - ing your way.

In thank-ful praise of your bright rays, We lift our hap - py voice - es,
In thank-ful praise of his bright rays, Then lift your hap - py voice - es,

poco rit.
For you love us and we love you, And all the world re - joic - es.
For you love him and he loves you, And all the world re - joic - es.

cresc. *poco rit.*

TRANSFORMATION GAME.

EMILIE POULSSON.



ELEANOR SMITH.

Moderato.

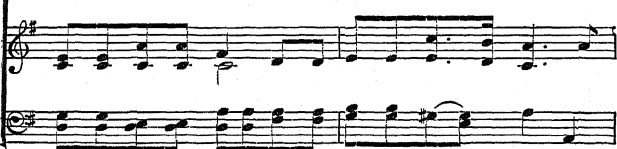

1. How beau-ti-ful! how joy-ous Our cir-cle large and wide! Where
 2. Up in the sky a-bove us The love-ly stars ap-pear, Our
 3. How beau-ti-ful! how joy-ous! A wreath we now have bound, In

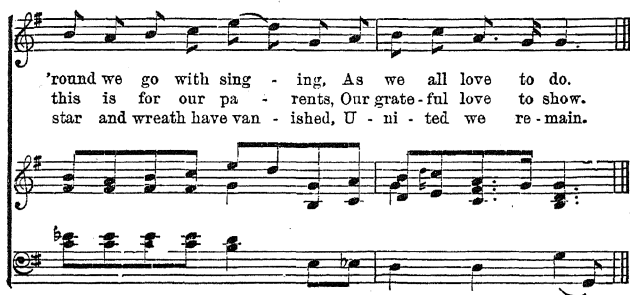



ma-ny hap-py chil-dren, Move gai-ly side by side. How
 cir-cle now is chang-ing, Be-hold a star is here. A
 love and joy u-nit-ed, We gai-ly dance a-round. And

beau-ti-ful! how joy-ous The small-er cir-cles, too, Where
 crown we now are mak-ing, As sing-ing still we go, And
 now the larg-er cir-cle, We wel-come once a-gain, Tho'



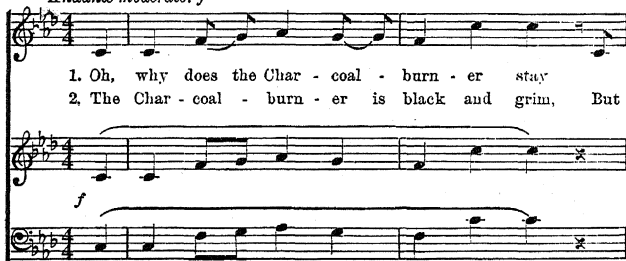


'round we go with sing - ing, As we all love to do.
 this is for our pa - rents, Our grate-ful love to show.
 star and wreath have van - ished, U - ni - ted we re - main.

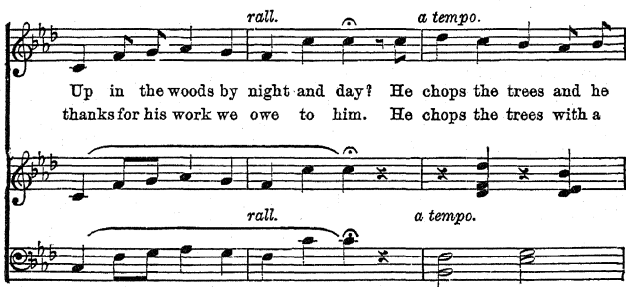
THE CHARCOAL-BURNER.

EMILY HUNTINGTON MILLER.

FRED. FIELD BULLARD, Op. 30, No. 1.

Andante moderato. f


1. Oh, why does the Char - coal - burn - er stay
 2. The Char - coal - burn - er is black and grim, But



Up in the woods by night and day? He chops the trees and he
 thanks for his work we owe to him. He chops the trees with a

piles the wood, And burns it slow to the char-coal good. The
 whack, whack, whack, And burns the wood to the char-coal black.

This system consists of three staves. The top staff is a vocal line in G major (one sharp) with a melody of eighth and quarter notes. The middle staff is an alto line with chords and rests. The bottom staff is a bass line with chords and rests. The key signature has one sharp (F#).

Blacksmith's hammer goes "Kling, klang, kling; Char-coal, char-coal
 Knives and ax-es, shov-els and rakes, Shoes for the po-ny the

This system consists of three staves. The top staff is a vocal line with a melody of eighth and quarter notes. The middle and bottom staves are piano accompaniment with chords and rests. The key signature has one sharp (F#).

hur-ry and bring. For how can I shoe the po-ny's
 Black-smith makes. The bel-lows blow and the ham-mers

This system consists of three staves. The top staff is a vocal line with a melody of eighth and quarter notes. The middle and bottom staves are piano accompaniment with chords and rests. The key signature has one sharp (F#).

feet, With-out good char-coal the iron to heat?
 beat, But he must have char-coal the iron to heat.

This system consists of three staves. The top staff is a vocal line with a melody of eighth and quarter notes. The middle and bottom staves are piano accompaniment with chords and rests. The key signature has one sharp (F#).

THE CARPENTER.

235.

EMILIE POULSSON.

W. W. GILCHRIST.

Bu-sy is the Car-pen-ter, At his work he stands, Oh, the wonders

This system contains the first three staves of music. The top staff is a vocal line in G major (one flat) and 4/4 time. The middle and bottom staves are piano accompaniment. The lyrics are written below the vocal staff.

he can do With his skil-ful hands! Saw-ing now, the

This system contains the next three staves of music, continuing the vocal and piano parts from the first system.

long, long boards Shorter soon he makes, And the rough is

This system contains the next three staves of music. The piano accompaniment features a more active bass line with eighth notes.

quickly smooth'd When the plane he takes.....

This system contains the final three staves of music on this page. The vocal line ends with a long note, and the piano accompaniment continues with a steady eighth-note pattern.

Bu - sy is the Car - pen - ter, At his work he stands,

Oh, the won - ders he can do With his skil - ful hands!

Ped. *

THE CARPENTER.

EMILIE POULSSON.

Con moto gioioso. mf

EUPHEMIA M. PARKER.

Arr. by F. F. BULLARD.

1. Bu - sy is the Car - pen - ter; At his work he stands.
 2. By his work the crook-ed soon Straight and e - ven grows;
 3. So the Car - pen - ter at last All to - geth - er brings;

Oh, the won - ders he can do With his skil - ful hands!
 Curv'd he changes in - to flat; Wondrous skill he shows.
 Nails the boards and tim - bers fast; How his ham - mer rings!

Saw - ing now, the long boards Short-er soon he makes,
Thus he works so bus - i - ly, But we hear him say,
Thus a co - sy house he builds Where the child may live,

And the rough is quick-ly smoothed When the plane he takes.
"Here a board and there a board: Pray, what use are they?"
And for this the grate-ful child Love and thanks will give.

Dz,.... Dz,..... Rap, rap, rap, rap, rap!

f CODA.

4. Bus - y is the Car - pen - ter, At his work he stands;

f

* These measures may be repeated ad lib. or omitted entirely.

Oh, the won - ders he can do With his skil - ful hands!

This musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, featuring a steady eighth-note bass line and chords in the upper register.

THE BRIDGE.

EMILIE POULSSON.

ELEANOR SMITH.

Andantino.

1. The brook is flow-ing mer - ri - ly, Its wa - ters soft-ly glide;
2. But dark the wa - ter flows be-tween, The stream is deep and wide;
3. All thanks to you, good Car - pen - ter, The child calls out in glee,

This section of the score is marked 'Andantino' and includes three verses of lyrics. The music is written for voice and piano. The piano part features a prominent eighth-note accompaniment in the bass, with chords in the treble. The first two verses end with a double bar line, while the third verse continues into the next system.

A lit - tle child looks long-ing-ly Be - yond its rippling tide.
No way the lit - tle child can find To reach the oth - er side.
Now I can reach the oth - er side Where I have longed to be.

This section continues the musical score with three verses of lyrics. The piano accompaniment remains consistent with the previous section, providing a steady rhythmic foundation for the vocal melody. The score concludes with a final double bar line.

A-cross the brook are pret - ty ferns, And oh! such lovely moss!
But soon there comes a Car - pen - ter, Who works with busy hands,
So on the bridge the hap - py child Runs back and forth at will,

And flow'rs that seem to nod at him And beckon him a - cross.
And builds a bridge that safe and strong A - bove the wa - ter stands.
Al - though be - neath so deep and wide, The brook is flow - ing still.

THE JOINER.

NORA A. SMITH.

Arranged from ROBERT KOHL.

Andante non troppo, mf

1. Plane, plane, plane; Join - er, fol - low the grain.
2. Strong, strong, strong; Push the plane a - long.

mf

Smooth as silk the ta - ble grows; Not a break the fi - bre shows.
 Make the bench all glos-sy white; Not a splin-ter leave in sight.

Plane, plane, plane; Join - er, fol-low the grain.
 Plane, plane, plane; Join - er, fol-low the grain.

The musical score consists of three systems of three staves each. The first system contains the first two lines of lyrics. The second system contains the next two lines of lyrics. The third system contains the final two lines of lyrics. The music is written in a key with one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble clef, with a bass line in the bass clef. The lyrics are written below the staves, with some words split across lines.


THE FARMYARD.

CARO A. DUGAN.

*Adapted from two French Folk Songs.**Con moto.*


1. Oh, see the gate! It o - pens wide. Quick, my chil - dren,
 step in - side. The farm-yard birds and beasts we'll see, All good

The musical score consists of three systems of three staves each. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The music is written in a key with one sharp (F#) and a 6/8 time signature. The melody is primarily in the treble clef, with a bass line in the bass clef. The lyrics are written below the staves, with some words split across lines.




friends to you and me.

2. The pret - ty pig-eons in the sun,
3. The ducks are swimming round and round,
4. Just see the tur - key strutting by,—
5. The lit - tle lambs are cry - ing now,



Coo, coo, coo, coo. The lit - tle colts now past us run;
 Quack, quack, quack, quack. The moth - er hen a worm has found;
 Gobble-obble, gobble-obble. The pigs are grunt-ing in their sty;
 Ma-a, ma-a, ma-a, ma-a. The dog joins in the Bow, wow, wow;



The so - ber cows all watch the fun, And say, Moo-oo, moo-oo.
 The chickens run a - cross the ground, And cry, Pee-eep, pee-eep.
 The roost - er from his perch on high, Cries, Cock - a - doo - dle-doo.
 The old sheep standing by the plow, Says, Baa, baa - aa, baa-aa.

* Imitate here the actual cries of the animals instead of using the syllables.

6. Now close the gate so high and wide, And leave the creatures all in-side;

For we would keep them safe, you see, These good friends to you and me.

THE GARDEN-GATE.

EMILY HUNTINGTON MILLER.

W. W. GILCHRIST.

Rather quick.

1. Pretty gar - den-gate, we pray you, O - pen wide and let- us go;
2. In the wind so gen- tly rock-ing, Here the Moth-er - rose is seen;
3. Darling vio - lets, are you hid - ing In the grass your eyes so blue?

Where the mer-ry fountain danc - es, Where the sweet, white lilies grow.
And her ba - by - buds are peep-ing Thro' their blankets soft and green.
Nev - er fear that we shall leave you, We will on - ly smile on you.

O - pen, pret - ty gate, we pray, O - pen flow'rs for now 'tis day.
 Ba - by-buds! make haste to grow, While the sum - mer breez-es blow.
 Ros-es red, and lil - ies white, Violets sweet, good-bye, good-night.

f

Ped. *

Last verse,—dying away.

Good - - bye, good - - bye, good - - - night.....


THE LITTLE GARDENER.

LAURA E. RICHARDS.

Hungarian Folk Song.

Tempo di Valse Lento.

1. Come, chil-dren, with me to the gar-den a - way:
 2. "All thanks, lit - tle chil-dren," each bud seems to say...



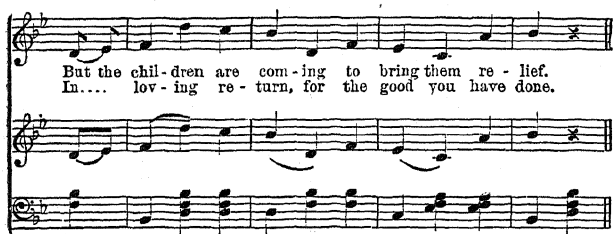
The plants are all wait-ing our com-ing to - day.
All thanks for the love that you show us to - day.

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and quarter notes. The lyrics are written below the middle staff.



In heat and in sun-shine is droop-ing each leaf...
Now bean-ty and per-fume shall bless you each one...

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and quarter notes. The lyrics are written below the middle staff.



But the chil-dren are com-ing to bring them re - lief.
In.... lov-ing re - turn, for the good you have done.

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and quarter notes. The lyrics are written below the middle staff.



Trinkle - trink! Trinkle - trink! How the drops chime and wink!
Twinkle-twink! Twinkle-twink! Now like stars see us wink!

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and quarter notes. The lyrics are written below the middle staff.

rall.

As the poor thirst-y plants hold their heads up to drink!
For.... kind-ness brings kind-ness,—so flow-ers all think."

rall.

THE LITTLE GARDENER.

KATE L. BROWN.

CARL REINECKE.

Allegretto grazioso.

1. Un-der the grow-ing sun, Buds o-pen one by one.
2. Tink-ling the wa-ters run, Now that their work is done,

mf

“Come! we are thirst-y,” The dear blos-soms cry!
Out roll the blos-soms, The sun-shine to greet;

p cresc.

Hast-en the children's feet, “Yes, we are com-ing, sweet.”
“Let us your care re-pay, Bloom for you day by day.”

p

Sweet lit - tle blos - - soms, Dust - y and dry."
Whis - per the pet - - als Glow - ing and sweet.

LITTLE ANNIE'S GARDEN.

Mrs. FOLLEN.

ELEANOR SMITH.

Allegretto con moto.

1. In lit - tle An - nie's gar - den Grew all sorts of po - sies,
2. Sweet peas and morn - ing glo - ries, A bed of vio - lets blue,

mf

There were pinks and mig - non - ette, And tu - - lips and ros - es.
And mar - i - golds and as - ters In An - nie's gar - den grew.

There the bee... went for hon - ey, And the humming birds too,
And there a - mong her flow - ers, Ev - ery bright and pleasant day,

And there the pretty but - ter-flies And la - - dy - birds flew.
In her own pretty gar - den, Lit-tle An-nie went to play.

This musical score is for the song 'Little Annie's Garden'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and catchy, with the lyrics written below the vocal line.

THE LITTLE PLANT.

KATE L. BROWN.

W. W. GILCHRIST.

Smoothly, and moderately slow.

In the heart of a seed, Bur-ried deep, so deep!

This musical score is for the song 'The Little Plant'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and catchy, with the lyrics written below the vocal line.

A dear lit - tle plant Lay fast a - sleep.

This musical score is for the song 'The Little Plant'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and catchy, with the lyrics written below the vocal line. A 'Ped.' (pedal) marking with an asterisk is present at the end of the first system.

Wake! wake! said the sun - shine, And creep to the light;

This musical score is for the song 'The Little Plant'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and catchy, with the lyrics written below the vocal line. A 'f' (forte) marking is present at the beginning of the second system.

Wake! wake! said the voice,.. Of rain-drop bright,

Then the lit-tle plant heard, And it rose to see

What the won-derful! won-der-ful Out-side world must be.

The musical score is written for three parts: Treble, Alto, and Bass. It is in 2/4 time and B-flat major. The lyrics are placed below the corresponding vocal lines. The score concludes with a double bar line.

THE WHEEL-WRIGHT.

EMILY HUNTINGTON MILLER.

ELEANOR SMITH.

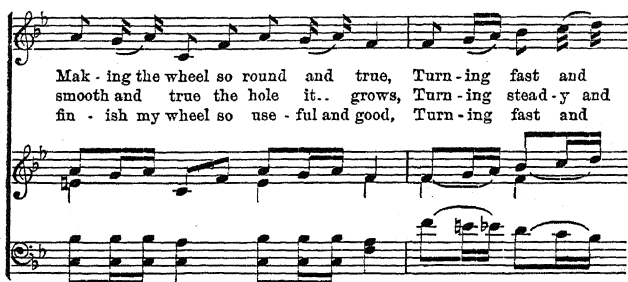
Moderato.

1. March to - geth - er and nev - er stop, Here we go to the
 2. This is the au - ger, slim and long, Turn'd by the wheel-wright's
 3. These are the spokes all shap'd a - right, This is the hub that

The musical score is written for three parts: Treble, Alto, and Bass. It is in 4/4 time and B-flat major. The lyrics are placed below the corresponding vocal lines. The score concludes with a double bar line.

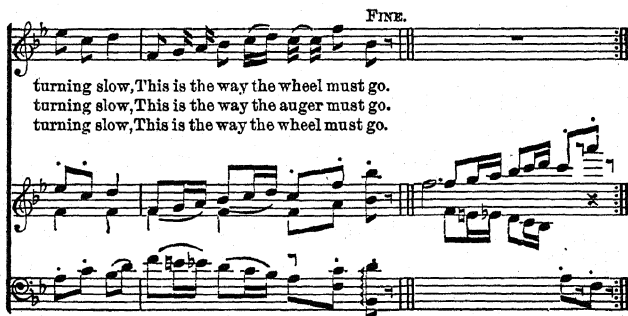


Wheel-wright's shop. Wheel-wright! show us the way you do,
hands so strong, Straight and stead - y the au - ger goes, And
holds them tight, This is the rim of i - ron and wood, To



Mak - ing the wheel so round and true, Turn - ing fast and
smooth and true the hole it.. grows, Turn - ing stead - y and
fin - ish my wheel so use - ful and good, Turn - ing fast and

FINE.



turning slow, This is the way the wheel must go.
turning slow, This is the way the auger must go.
turning slow, This is the way the wheel must go.

EMILY HUNTINGTON MILLER.

ELEANOR SMITH.

Allegretto marcato.

Gal-lop-ing fast and gal-lop-ing free, Who comes rid-ing so

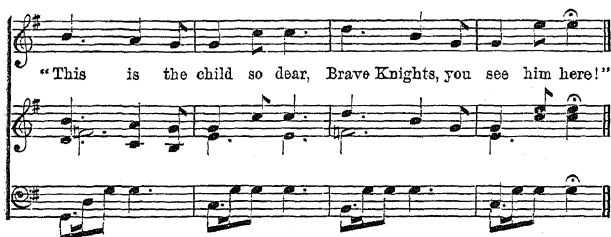
swift to me? Five gallant knights with plumessso gay,.....

meno mosso.

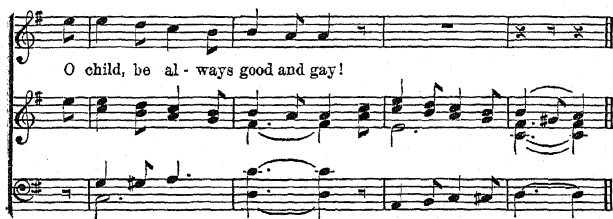
What do you seek, good Knight, to-day?... "O-ver the world we



ride to find The child that is lov - ing and good and kind."



"This is the child so dear, Brave Knights, you see him here!"



O child, be al - ways good and gay!



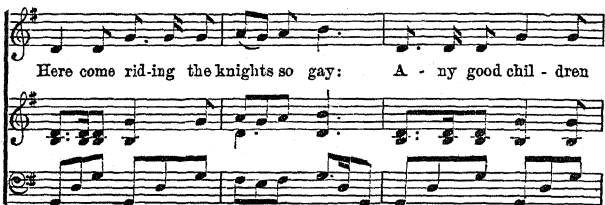
a tempo.
Then gal - lop, and gal - lop, and gal - lop a - way.



THE KNIGHTS AND THE BAD CHILD.

EMILY HUNTINGTON MILLER.
Allegretto marcato.

ELEANOR SMITH.



Here come rid-ing the knights so gay: A - ny good chil - dren



here to-day Read - y to ride with trumpet in hand, To

Adagio.

vis - it the hap - py chil - dren's land? Ah, brave knights you will

all be sad To know that my child is self - ish and bad.

It grieves me much to say..... He can - not ride to -

day;..... On - ly good chil - dren with us can go, Then a -

way, and a-way we ride so slow!

This musical score is for the song 'THE KNIGHTS AND THE BAD CHILD.—Concluded.' It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics 'way, and a-way we ride so slow!' are written below the first vocal staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

THE KNIGHTS AND THE MOTHER.

EMILY HUNTINGTON MILLER.

E. S.

1. Jin - gle, jin - gle, jin - gle; Hop! hop! hop!
2. Nev - er fear, my darling! Look, and see,

See, the Knights are passing, Stop! O ... stop! Now my child is
All the Knights are smiling Smil - ing at me. You shall stay with

This musical score is for the song 'THE KNIGHTS AND THE MOTHER.' by Emily Huntington Miller. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The lyrics are written below the vocal staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

hap - py, Gen - tle, good and true, He can go a - rid - ing, a -
 Moth - er, Till you old - er grow, Then my bon - ny sol - dier a -

rid - ing with you. Rid - ing, a - rid - ing o - ver hill and dell,
 rid - ing shall go. Rid - ing, a - rid - ing o - ver hill and dell,

But bring him back at eve - ning, Be - cause we love him well.
 But you'll come back at eve - ning, Be - cause we love him well.

THE KNIGHTS AND THE MOTHER.

EMILY HUNTINGTON MILLER.

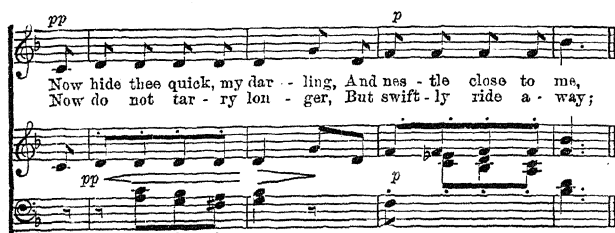
ELEANOR SMITH.

Allegretto con moto. mf

1. I hear the bu - gle sound - ing, So mer - ry and so clear;
 2. You can - not have my dar - ling, So do not lin - ger here.



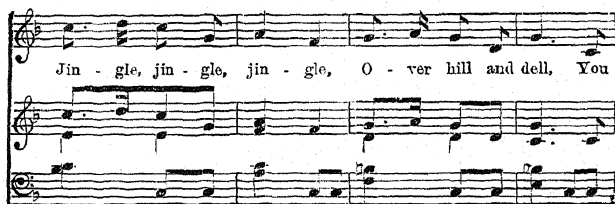
The knights come gai-ly rid - ing, They want thee, child, I fear.
Safe in my heart I'll keep him, He is so good and dear.



pp Now hide thee quick, my dar - ling, And nes - tle close to me,
Now do not tar - ry lon - ger, But swift - ly ride a - way; *p*



cresc. For not one dim - pled fin - ger The gal - lant knights shall see.
Peep out and smile, my lad - die, And bid the knights good-day. *f*



Jin - gle, jin - gle, jin - gle, O - ver hill and dell, You

can - not have my bon - ny lad, Be - cause I love him well.

This musical score is for a three-part setting. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal staff.

HIDE AND SEEK.

HENRIETTA R. ELIOT.
Andante con moto.

After HAYDN, by F. F. BULLARD.

Where are you, my Ba - by? You've left me a - lone; Who'll

This musical score is for a three-part setting. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal staff.

tell me, who'll tell me Where Ba - by is gone? I've

This musical score is for a three-part setting. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal staff.

missed him so long; He's far, far a - way. I'll thank a - ny -
her She's

This musical score is for a three-part setting. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal staff.

rall.

one Who will bring ^{him} her to stay. Why here in my arms my dear

Ba - by lies! We oft - en look far for what's un - der our eyes.

CUCKOO.

HENRIETTA R. ELIOT.

Molto moderato, p dolce.

FRED. FIELD BULLARD,

Op. 30, No. 2.

Cuck - oo, cuck - oo. The Cuck - oo calls you, dear, Cuck -

p dolce.

oo, cuck - oo. Call back and he will hear; Cuck - oo, cuck -

mf rall. penseroso. *a tempo.*

oo. The cuck-oo is a - lone. Cuck-oo, cuck-oo, He

rall. *a tempo.*

mf poco accel.

wants my lit - tle one. Ah, now you've found him, dear. You will both be

mf poco accel.

Tempo I. *rall.*

hap - py here, Cuck-oo, cuck - oo, cuck - oo.....

Tempo I. *rall.*

HIDING GAME.

KATE L. BROWN.
Andantino. p

CARL REINECKE.

1. Here stand we all u - nit - ed For hap-py song and play;
2. Our cir - cle now is brok-en, Look up and you may say,

p

No break is in our cir - cle, We sing with voic - es gay;
 What lit - tle child has left us, And hid - den safe a - way;

Here stand we all u - nit - ed For hap - py song and play.
 If... you will tell us right - ly, We'll clap you in our play.

The musical score is written for three parts: Treble, Alto, and Bass. It features a key signature of one flat (B-flat) and a common time signature. The first system includes lyrics for the first two lines of the song. The second system includes lyrics for the next two lines. The music is marked with 'f' (forte) and includes various musical notations such as beams, slurs, and dynamic markings.

GUESSING THE SINGER.

KATE L. BROWN.

(Swabian Popular Song.)

CARL REINECKE.

Andante.

p e grazioso.

Blindfolded child sings:
 1. The song I am sing - ing, My friend must re - peat;
All the children sing:
 2. Hush! chil - dren, and lis - ten, Till out rings the song,

The musical score is written for three parts: Treble, Alto, and Bass. It features a key signature of one sharp (F#) and a 3/8 time signature. The first system includes the tempo marking 'Andante' and the dynamic marking 'p e grazioso'. The second system includes the lyrics for the first two lines of the song. The music is marked with various musical notations such as beams, slurs, and dynamic markings.

I'll tell who he is.... By his voice clear and sweet.
In guess-ing the sing-er, He will.... not be long,
She

Child selected sings:

Du - a - di, du - a - da, fal - le - ri, fal - le - ra, du - a -
mf
di, du - a - da and fal - le, fal - le - ri, fal - le - ra.

THE CHURCH.

LAURA E. RICHARDS.

ELEANOR SMITH.

Tranquillo.

1. Hark! the church-bell's pleas-ant sound; Let us go, my child,
2. Let your heart be pure and clean, When to church you go;
3. God who sends the mer - ry breeze, Blow-ing here and there,
4. In the church so calm, so still, When your child-ish heart
5. Once he sent to dwell on earth, Je - sus, bless-ed child,

mf

There where ev - 'ry Sun - day morn Rings the sum-mons mild.
 For all sweet and love - ly things There you'll learn to know.
 Sends the might-y storms that rage Thro' the up - per air.
 With a sol - emn joy doth fill, That, too, is his part.
 From the hour that gave him birth, Pure and un - de - filed.

The first system of the musical score consists of a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has one sharp (F#). The melody is in a simple, hymn-like style. The piano accompaniment features chords and moving lines in both hands.

Thro' the loft - y windows there, Rain-bow light is streaming fair,
 Learn of God who gives us all, Birds that sing and streams that fall,
 Yet so lov - ing kind is he, Ev - 'ry small-est leaf you see
 He who lov - ing pa-rents gave, Sis - ter sweet and broth - er brave,
 Try, like him, my lit - tle child, To be gen - tle, kind and mild!

The second system continues the musical score. It includes the same vocal and piano parts. A 'cresc.' (crescendo) marking is placed over the piano accompaniment in the middle of the system, indicating a gradual increase in volume.

From the doors wide open thrown Peals the or-gan's sol - emn tone.
 Sun and moon in glorious light, Trees and flow'rs in beau-ty bright.
 Knows his care and does his will, Owns his wisdom work-ing still.
 Gives the pow'r to love and bless, Bringing joy and hap - pi - ness.
 For 'tis thus your will you'll show To the God who loves you so.

The third system concludes the musical score on this page. It features the same vocal and piano parts. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Come, says the sil - ver bell, Come where the voic - es tell

dolce.

This system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a piano accompaniment in bass clef, also featuring chords and moving lines. The tempo/mood is marked 'dolce.' with a hairpin indicating a gradual increase in volume.

cresc. dim.

Of the God whodwells above, Of the God whose name is Love.

cresc. f

This system continues the musical piece. It starts with a melodic line in the top staff and piano accompaniment in the middle and bottom staves. The middle staff has a key signature change to two sharps (F# and C#). The tempo/mood is marked with 'cresc. dim.' and 'cresc. f' with a hairpin indicating a gradual increase in volume.

WANDERING SONG.

KATE L. BROWN.

*After an Old French Lullaby.**Allegretto. mf Dolce.*

1. First to one friend, then an - oth - er, Mer - ri - ly our ball will stray;
2. First to one friend, then an - oth - er, Lit - tle Ma - ry now will stray,
3. Round a - bout our pret - ty play - room All the children love to stray;

mf Dolce.

This system contains the lyrics and the musical notation for 'Wandering Song'. It features a single melodic line in the top staff and piano accompaniment in the bottom staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is marked 'mf Dolce.' with a hairpin indicating a gradual increase in volume.

On it goes a-mong the children, Hap-py com-rade in their play;
 She will vis-it with the children, Hap-py com-rade in their play;
 Sing-ing wel-come to the sunshine, Gold-en sunshine on its way;

Wishing one and then an-oth-er, Wishing all a pleas-ant day,
 Wishing one and then an-oth-er, Wishing all a pleas-ant day,
 Wishing pictures, birds and flow-ers, Each and all a pleas-ant day,

Wish-ing all a pleas-ant day.
 Wish-ing all a pleas-ant day.
 Each and all a pleas-ant day.

p

THE VISIT.

265

KATE L. BROWN.

From "Childrens' Songs."

Allegro Commodo. f

CARL REINECKE.

1. Dear lit - tle friends a - cross the way, We come to
 2. Dear lit - tle friends a - cross the way, We're sor - ry

The first system of musical notation for 'The Visit'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro Commodo. f'. The lyrics are: '1. Dear lit - tle friends a - cross the way, We come to' and '2. Dear lit - tle friends a - cross the way, We're sor - ry'.

vis - it you to - day, We come to vis - it
 but we must not stay; Please come and vis - it

The second system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are: 'vis - it you to - day, We come to vis - it' and 'but we must not stay; Please come and vis - it'.

you to - day, And give you pleas - ant greet - - ing; How
 us some day, And give us friend - ly greet - - ing; Come

The third system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are: 'you to - day, And give you pleas - ant greet - - ing; How' and 'us some day, And give us friend - ly greet - - ing; Come'.

are your gar - dens, pets and swings, Your toys and all the
 see our gar - dens, pets and swings, Our toys and all the

The fourth system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are: 'are your gar - dens, pets and swings, Your toys and all the' and 'see our gar - dens, pets and swings, Our toys and all the'.

riten. a tempo.

oth - er things? We wish that we could see them all, But
oth - er things; Yes, you shall have them all you wish, And

short must be this meet - ing.
glad shall be that meet - ing.

p

THE WANDERING SONG.

NORA A. SMITH.

FRED. FIELD BULLARD.

Allegro non troppo. mf

Op. 30, No. 7.

1. We love to go a - roam - ing On sun - ny days of Spring,
2. We love to go a - roam - ing When Summer days have come,
3. We love to go a - roam - ing On ha - zy Au - tumn days,
4. We love to go a - roam - ing In frost - y Win - ter - time,

mf

When first the buds be - gin to peep, And birds be - gin to sing:
 And hear the whis - per of the grass, The in - sects' sleep - y hum:
 When beeches wave their yel - low flags And scar - let ma - ples blaze;
 When all the i - cy streams are still, And mer - ry sleigh - bells chime:

p *cresc.*
 The lamb - kins frolic in the field, The ba - by leaves un - fold,
 The ros - es bloom on ev - 'ry side, The wheat is grow - ing high,
 The squirrel's stor - ing up his nuts, The corn is gath - er'd in,
 The skat - ers skim a - cross the pond, The north - wind whistles free,

f *dim.* *p*
 And dan - de - ' - ons from the grass Shine out like stars of gold.
 And lil - ies blos - som white and gold Where qui - et wa - ters lie....
 And rosy ap - ples, smooth and ripe, Fill up the farm - er's bin.
 And in the si - lent for - est waits The dar - ling Christmas Tree.

REFRAIN. *f ma dolce.*

We love to go a - roam - ing, a - roam - ing, a - roam - ing, We
 We love to go a - roam - ing, a - roam - ing, a - roam - ing, We
 We love to go a - roam - ing, a - roam - ing, a - roam - ing, We
 We love to go a - roam - ing, a - roam - ing, a - roam - ing, We

love to go a - roam - ing On sun - ny days of Spring.
 love to go a - roam - ing When Sum - mer days have come.
 love to go a - roam - ing On he - zy Au - tumn days.
 love to go a - roam - ing In frost - y Win - ter time.

RIPPLING, PURLING LITTLE RIVER.

W. W. GILCHRIST.

Rip - pling, purl - ing lit - tle riv - er, Al - ways

flow - ing, hast - 'ning on! See the spark - ling,

This system contains the first line of music. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, while the accompaniment consists of two staves (treble and bass clef) with chords and eighth notes. The lyrics are placed below the melody.

sil - ver rip - ples, As they van - ish, one by one;

This system contains the second line of music. It continues the melody and accompaniment from the first system. The lyrics are placed below the melody.

Down the hill - side, thro' the val - ley, Slid - ing

This system contains the third line of music. It continues the melody and accompaniment. The lyrics are placed below the melody.

soft - ly, mur - m'ring low,.... Wa - t'ring flow - ers,

This system contains the fourth line of music. It continues the melody and accompaniment. The lyrics are placed below the melody.

rall.

turn-ing mill-wheels, Giv-ing joy wher-e'er you go.

rall.

a tempo.

Down the hill-side, thro' the val-ley, Slid-ing soft-ly,

a tempo.

mur-m'ring low, Wa-t'ring flow-ers, turn-ing mill-wheels,

Giv-ing joy wher-e'er you go.

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